

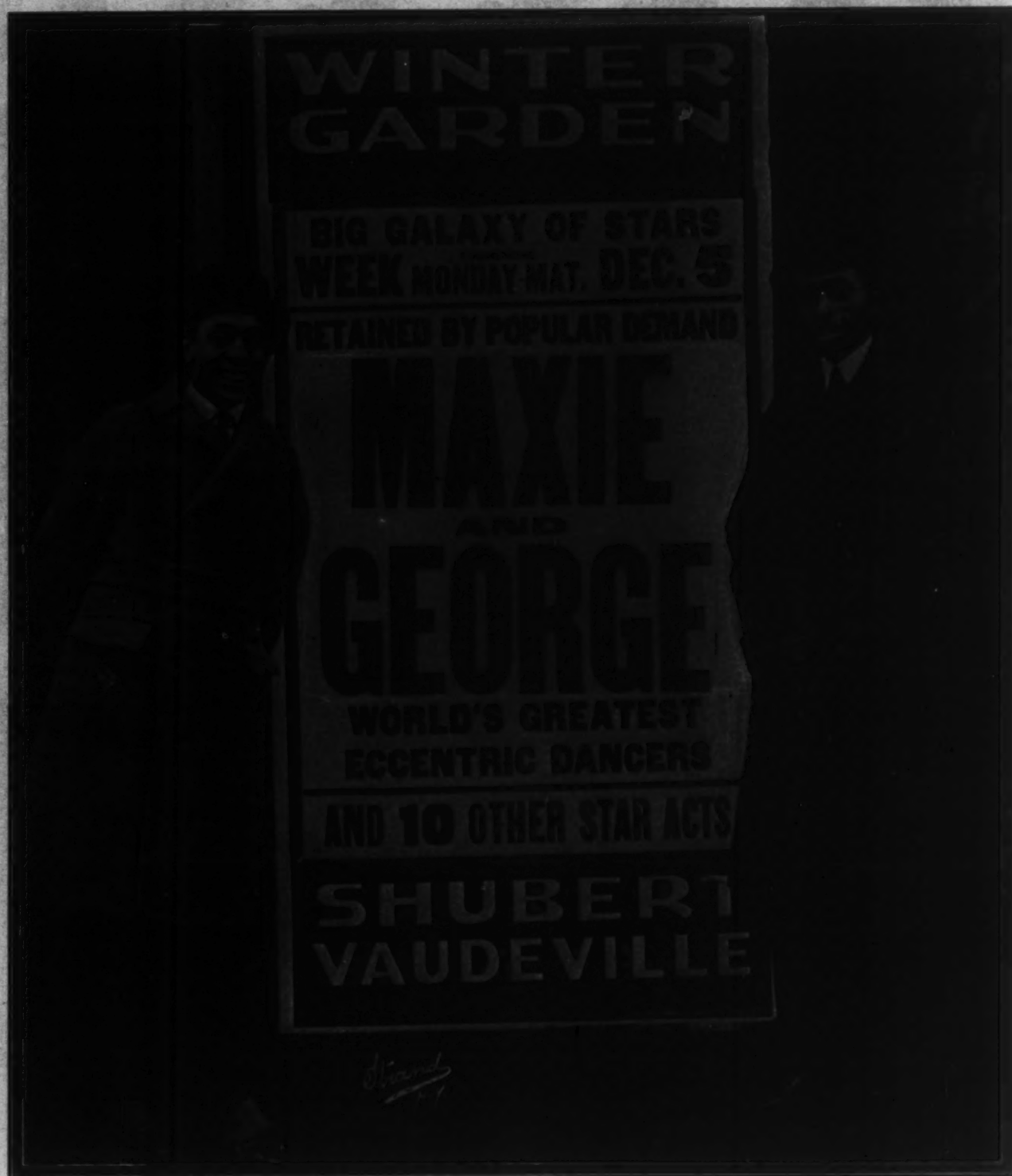
Dramatic

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DEC. 31, 1921

Mirror



Merry Xmas and Happy New Year



**After Opening Date Held Over Three
Successful Weeks at the
Winter Garden**

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MAXIE McCREE, 255 West 47th Street, New York

A Merry Christmas

and

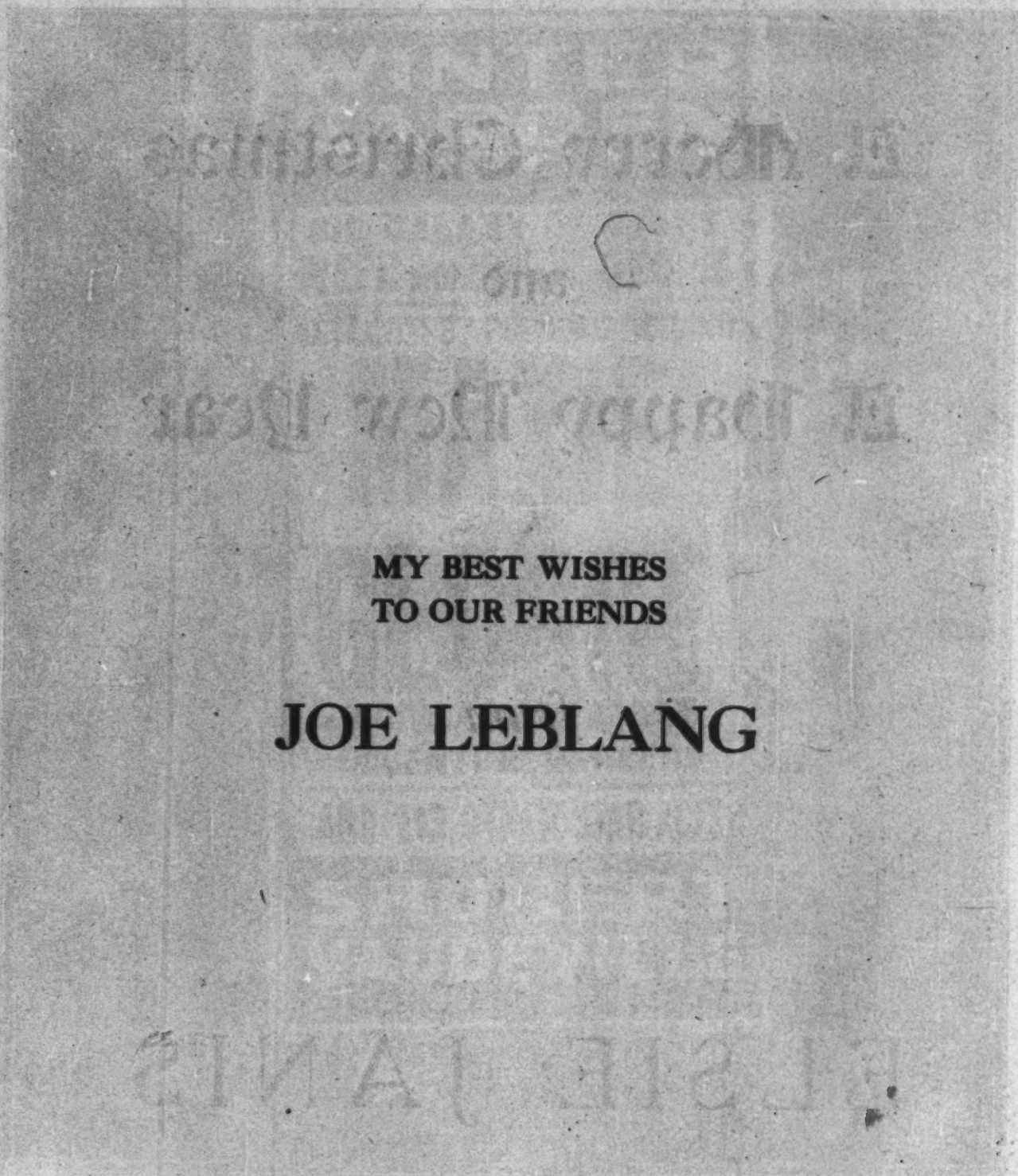
A Happy New Year

from

ELSIE JANIS

and Mother

Merry Xmas and Happy New Year



MY BEST WISHES
TO OUR FRIENDS

JOE LEBLANG

After Opening Date First Over Three
Successful Weeks at the
Winter Garden

A
Merry Christmas

and

A
Happy New Year

to the

Entire
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George M. Cohan

Announcement Extraordinary!

We entered the keen competition,
outbid the world and have now
secured the publishing rights to

“Marie”

A “DIFFERENT” SONG

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WALTER HIRSCH

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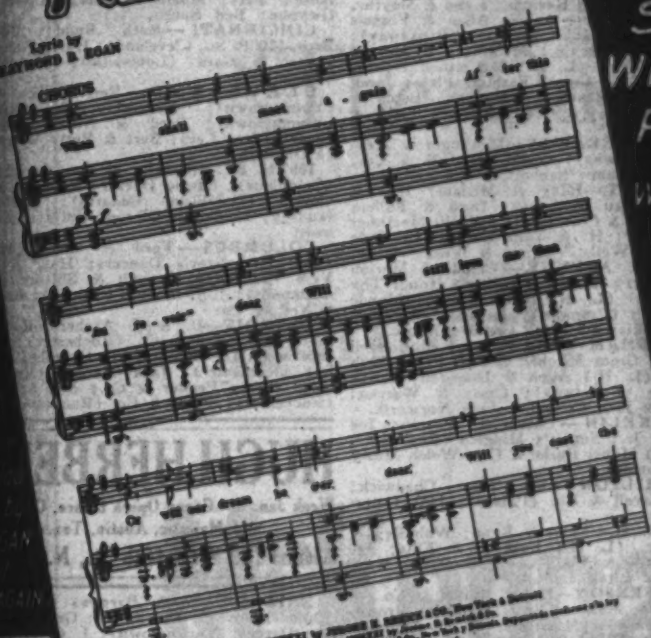
Al Jolson's Newest Song Hit

“Old Fashioned Girl”

In a Gingham Gown

Music by
RICHARD A. WHITING

Lyric by
RAYMOND A. EGAN



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TWO
BIGGEST
HITS
OF THE
SEASON

SUNG
WHISTLED
PLAYED
WHEREVER
YOU
GO

AL JOLSON'S
SENSATIONAL
SONG HIT
YOO-HOO

Let's try
2.0 IN. STAIN

by
AL. JOHNSON



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from
MAURICE RICHMOND

WHY DEAR

STILL THE FAVORITE FOX TROT BALLAD

DA-DA-DA
MY DARLING

**LESLIE & MONACO'S
NOVELTY FOX TROT SONG**

REMEMBER THE ROSE

**OUR BEAUTIFUL HIGH CLASS
BALLAD HIT**

BIMINI BAY

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by WHITING O'EGAN

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Ballad

Quartette and Trio Specialty

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BILLS WEEK OF JANUARY 2nd

Acts and Houses Listed Alphabetically—Week of
January 9th in Parentheses

Keith's

NEW YORK: PALACE—Alexander Bros. & Evelyn (Washington); Ella Bradna & Co. (Washington); Peggy Carhart (Baltimore); Harry Carroll Revue (Palace); Joe Cook (Washington); Houdini (Washington); Sophie Tucker & Co.

A. L. H. & M. B. R. A.—Ames & Winthrop; Vaughn Comfort & Co.; 5 Bine Demons; Ladora & Deckman; Musicland; Daisy Nellis; Tango Shoes.

BROADWAY—Bigelow & Clinton (Far Rockaway); Chick & Tiny Harvey; Ruby Darby & Co.; Beatrice Margon & Co.; B. A. Koltz Revue.

COLONIAL—Davis & Darnell; Daly, Mack & Daly; Eriord's Oddities; Ford Sisters & Band; Al Herman; Lynn & Smythe.

COLISEUM—Amelia Allen & Francis Donegan; Frank Browne (Broadway); Kay Laurel & Co.; Mehlinger & Meyers (Broadway). (L. H.) McConnell Sisters.

81ST ST.—Creole Fashion Plate; Janet of France; Jean & Val Jean; Louis & Dody; Murray & Gerrish; Harry Tiggs & Co.

FAR ROCKAWAY—Mehlinger & Meyers (Broadway); Grant Mitchell & Co.; Frank Mullane; Sabbott & Brooks.

85TH ST.—Eddy & Miriam; Hill & Hill; Inman & Lyons; Lord & Fuller; Jack Roof & Co. (L. H.) Cook, Mortimer & Harvey; H. & Tom Linton; Gertrude Morgan; Wells, Virginia & West.

FIFTH AVENUE—Claude & Marion (Yonkers); Hanson & Clifton; Honor Thy Children. (L. H.) Billy Gleson; Maude McIntosh (Franklin); Langford & Fredericks (Riviera); 20th Century Revue.

FORDHAM—The Faynes; McConnell Sisters; Grant Mitchell & Co.; Frank Mullane. (L. H.) Allen & Donegan; Frank Browne (Broadway); Casey & Warren; Irwin & Jane Connolly; Jack Norworth.

FRANKLIN—Casey & Warren; Joe Laurie, Jr.; Singer's Midgets (Bushwick). (L. H.) Mabel Burke & Co.; Welch Mealy & Montrose.

HAMILTON—Ida May Chadwick; Bert Erroll & Co. (Palace); Jack Osterman.

H. O. H.—Ryan & Ryan; Walmsley & Keating. (L. H.) Baskette & Ellis; Arthur Hill & Co.; Geo. Moore & Mary Jane; 2 Little Pals.

JEFFERSON—Mabel Burke & Co.; 5 Tamakis; Mosconi Bros. (L. H.) Brownlee Hicksville Minstrels; A. O. Duncan; Johnson, Baker & Johnson; Victor Moore & Co. (Franklin).

125TH ST.—Robert & Robert; Stephens & Brunelle; Bud Snyder & Milano. (L. H.) Aeroplane Girls; Build Your Own Home; Lew Cooper; Grace Leonard & Co.

REGENT—Julia Dean & Co.; Victor Moore & Co. (Franklin); John McCowan (Jefferson); Sabbott & Brooks (Broadway). (L. H.) Dotson; Bud Snyder & Co.

RIVERSIDE—Leo Beers (Coliseum); Marvella Fallette (Bushwick); Glenn & Jenkins; Ted Lorraine; Ella Retford (Boston); Eva Shirley; Sarason & Sonia (Orpheum); Clayton White & Grace Leigh.

ROYAL—Dooley & Sales; Four Mortons; Alma Nilsson & Co.; Stella Terry & Co.; Scotch Lads & Lassies; Ben Welch.

82D ST.—Ben Harrison; Geo. Moore & Mary Jane; Stephens & Bordeaux; Wilson Bros. (88th). (L. H.) Fentelle & Cecil; Joe Laurie, Jr.; Walmsley & Keating.

BROOKLYN: BUSHWICK—Chas. Ahearn Troupe (Boston); Berk & Sawin; Beaumont Sisters; Diaz's Monks; T. Prigana (Washington); Greenlee & Drayton; Frank Gaby (Philadelphia); Lightners & Alexander (Orpheum); Willis Solar (Orpheum).

FLATBUSH—Baraban & Grohs; Dave Roth; Young America (Franklin).

GREENPOINT—Build Your Own Home; Billy Gleson; Princeton & Watson. (L. H.) Jim & Betty Morgan; Ryan & Ryan.

ORPHEUM—Anderson & Burt; Bernard & Garry (Jefferson); Valerie Berger (Providence); Irene Castle (Palace); Frank & Ethel Carmen; Elsie & Paulsen; Leavitt & Lockwood.

PROSPECT—Dancing Shoes; Langford & Fredericks (Riviera); Ben Meroff; Van Horn & Inez. (L. H.) Claude & Marion (Yonkers); Morley & Chesleigh.

RIVIERA—John Cumberland & Co.; Dotson; Harry Dell; Arman Kalls & Co. (L. H.) Julia Dean & Co.; The Faynes; Mosconi Bros.

ATLANTA & BIRMINGHAM SPLIT—Miller & Bradford; McCool & Rarick; Polly & Oz.

BALTIMORE—Arena Bros.; Bessie Clayton & Co.; Great Leon (Orpheum); Powers & Wallace; Val & E. Stanton (Detroit).

BATON ROUGE—Carmen Eccelle; W. Fichter & Co.; Lady Alice's Pets; Mason & Gwynne; Ben Smith.

BIRMINGHAM & ATLANTA SPLIT—Coogan & Casey; Kramer & Zarrell; Lynn & Lorys; Rice Pudding; The Sterlings.

BOSTON—Jed Dooley; Mrs. Sidney Drew; Johnson, Baker & Johnson; Will Mahoney (Providence); Olsen & Johnson (Riverside); Fritz Scheff; Thelma Circus; Margo Waldron (Providence).

BUFFALO—Jack Benny (Toronto); Fenton & Finkle (Toronto); Millman Mower (Toronto); The Nagals (Toronto); Thres Donnie Sisters (Toronto); Florence Walton & Co.

CHARLESTON—Lloyd & Rubin; Mary Martin & Co.; McConnell & West; Martin & Moore; Wanda & Seal. (L. H.) Adonis & Dag; Dewey & Rogers; Lane & Harper; Pollard; Joe M. Regan & Co.

CHARLOTTE & ROANOKE SPLIT—Annett; Bergman, McKenna & Nichols; Edwin George; Hans Robert & Co.; Three Ander Girls.

CHATTANOOGA—Brown, Gardner & Trahan; Baxley & Porter; Devoy & Dayton; Hart & Francis; Robt. Kelly & Co. (L. H.) Walter Fichter & Co.; Lady Alice's Pets; Marie Lunette; Mason & Gwynne; Ben Smith.

CINCINNATI—Ruth Budd; Burns Bros. (105th St. Cleveland); Harry Kahne; Rome & Gant (Louisville); Josephine Victor.

CLEVELAND—Bert Baker Co. (Youngstown); Millership & Gerard (Youngstown); Seed & Austin (Syracuse); Thres Lees; Bert & Betty Wheeler (Pittsburgh).

100TH ST.—Blanche & Jim Creighton (Columbus); Laura Devine; Faber & McGowan (Hamilton, Ontario); Lorimer Hudson; Liddell & Gibson; Sally & Kennedy.

COLUMBUS—Ford & Cunningham; Doris Humphrey's Dancers; Halp & La Vere (Toledo); Herman & Shirley (Indianapolis); J. J. Morton (Toledo); Bobby O'Neil & Co.

DETROIT—L. & J. Archer (Rochester); Jean Adair & Co. (Rochester); Carole & LaMel (Rochester); Herschel Henlers (Rochester); Jack Hanley (Rochester); Bobby Fender & Co.; Rae Samuels (Rochester); Valda & Co. (Rochester).

ERIE—Brown & Barrows; Bevan & Flint (105th St. Cleveland); Grace Dany; Joe Darcy (Youngstown); J. G. Mack & Co.

GRAND RAPIDS—Gene Graeme; Kay Hamlin & Kay (Detroit); John & Nellie Olms (Toledo); Weaver & Weaver; Story & Clark; Claude & Fannie Usher.

HAMILTON, ONTARIO—Gertrude Dudley & Co.; Morgan & Moran; Potter & Hartwell (Buffalo); Shadowland (Buffalo).

INDIANAPOLIS—Catts Bros.; Dillon & Parker (Cincinnati); The Harringtons; Kenny & Hollis; Patricola; Sanson & Delilah (Louisville).

JACKSONVILLE & SAVANNAH—Josephine Amers & Co.; Colt Albertson & Co.; Johnston & Mack; Matthews & Ayers; Stewart & Harris.

JERSEY CITY—Aeroplane Girls; Baskette & Ellis; Lew Cooper; 2 Little Pals (Riverside). (L. H.) Aeroplane Girls; Florence Nash & Co.; Powell & Adair; Wilson Bros. (88th St.).

LOUISVILLE—Hope Eden; Gibson & Connell; Heale & Cross (Columbus); Dolly Kay (Indianapolis); Page, Hack & Mack (Cincinnati).

LOUISVILLE & NASHVILLE SPLIT—Beraca Circus; Fargo & White; Kegan & O'Rourke; Stephens & Hollister; Weston & Marion.

LOWELL—Angel & Fuller; Franklin Charles & Co. (Providence); El Ciro (Portland); Ester Trio (Portland); Mahan's Dogs; Russell & Devitt (Portland); Spencer & Williams (Hamilton).

MOBILE & NEW ORLEANS—Brooks & Morgan; Florence Brady; Dan Fifth Minstrels; Lewis & Norton; Lawton.

MONTREAL—Ray E. Ball & Bro. (Quebec); The Cromwells (Quebec); D. D. H. (Riverside); The Flivertons; Hamilton & Barnes (Portland); Gold & Edwards; Shireen (Quebec); York's Dogs (Quebec).

MT. VERNON—Jim & Betty Morgan; Jack Norworth (Yonkers). (L. H.) Dancing Shoes; Van Horn & Inez.

NASHVILLE & LOUISVILLE SPLIT—Claudia Coleman; Fisher & Hurl; Melva Sisters; Texas Comedy 4; Wilbur & Adams.

NEWARK—Peggy Bremen & Bro.; Gertrude Hoffman & Co.; Margaret Young.

NEW ORLEANS & MOBILE SPLIT—Doherty & Dixon; B. & E. Gorman; Little Revue; Manning & Lee; Valda Meers & Valda.

NORFOLK & RICHMOND SPLIT—Chong & Moey; Wild & Hollis; Wright & Dietrich.

PHILADELPHIA—Burns & Freds (Baltimore); Dress Rehearsal (Pittsburgh); Elm City 4; Mms. Herman; Ethel Levey; Harry Langdon & Co. (Riverside); Margaret Padula.

(Continued on page 948)

JIMMY

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TOM PATRICOLA

Assisted by

Irene Delroy

Now Playing the
Orpheum Circuit

Yes! Very Successful,
Thank You!



"Merry Xmas"—the saying is old;
"Happy New Year"—many times has been told;
A different manner of expressing the thought,
I have tried to find—and long have I sought—
But vainly—so in pure "Coca-Cola"
Here's "Merry Xmas" to you all.

TOM PATRICOLA



That's My Brother

TOM

and

What HE Says

Goes Double

Miss Patricola

MEDBURY

Says:—

He will be seen shortly
in Vaudeville in an act
entitled

"John P. Medbury

Annoyed by

Phyllis Eltis"

His material is fully
copyrighted and if any-
body steals any of it, it
serves them right.

Will start working
January 2nd for the
Pullman Company,
Hotels and Restaurants.
The act is designed to
play 2 shows every 24
hours and the collect
telegrams will be sent
by *Alf T. Wilton*

PITTSBURGH—Doyle & Cavanaugh; Foley & LaTure (Cincinnati); Gallagher & Shean (Buffalo); Willie Hale & Bro. (Louisville); Miss Juliet (Syracuse); Frank McIntyre (Baltimore); Chic Sale (Cincinnati).

PORTLAND—Adler & Dunbar (Lowell); Lois Bennett (Lowell); Mma. Benson & Co. (Lowell); Corradini's Animals (Providence); Maxon & Morris; Joale O'Meara (Lowell).

PROVIDENCE—Johnny Burke; Courtney Sisters; Sylvia Clark (Portland); McFarlane & Palace; Norwood & Hall (Philadelphia); Profitteering; Unusual Duo.

RICHMOND & NORFOLK SPLIT—Jean LaCrosse & Co.; Ned Norworth & Co.; Sternie & Bloom.

ROANOKE & CHARLOTTE SPLIT—Allen & Canfield; Barber & Seville; Cornell & St. John; Joe St. Ong Trio; Martin & Jeryl.

ROCHESTER—Ivan Bankoff & Co.; Bailey & Cowan; Mr. and Mrs. J. Barry (Syracuse); Bonnie Clifford (Hamilton, Ontario); Grace Huff & Co.; Kitzer & Reaney; McIntyre Duo; W. & J. Mandell.

SAVANNAH & JACKSONVILLE SPLIT—Berrick & Hart; Columbia & Victor; Will Crutchfield; Duffy & Keller; J. & G. Gilfoyle.

SYRACUSE—Raymond Bond & Co. (Buffalo); Horace Goldin; Hegedus Sisters; Willie Ralls (Cleveland); Williams & Willus (Palace).

TAMPA & ST. PETERSBURG SPLIT—Adroit Revue; H. B. Lester; McCormick & Iring; Pierce & Goff; Simpson & Dean.

TOLEDO—Elinore & Williams (Columbus); Elly; Brent Hayes (Grand Rapids); Elida Morris; Reynolds & Donegan.

TORONTO: HIPPODROME—Carnival of Venice; The Lampins; LaCardo Bros.; Lew & Paul Murdoch.

TORONTO—Amaranth Sisters (Montreal); Burt & Rosedale (Montreal); Walter Kelly (Montreal); Mason & Cole (Montreal); Lorraine Sisters; Merles Cockatoo (Montreal); Fressler & Klais (Montreal); John Steele (Montreal).

WASHINGTON—Burke & Durkin; Harry Johnson (Philadelphia); McClellan & Carson; Allan Rogers & Miss Allen; Seale; Valaska Suratt; Loina Senna; Ed Lee Wrothe & Owen Martin.

YONKERS—Cook, Mortimer & Harvey; Green & LaFell; Monarch Comedy 4; Florence Nash & Co.; Williams & Taylor. (L. H.) Hill & Hill; Inman & Lyons; May & Hill.

YOUNGSTOWN—Juliette Dika; Sig Friscoe (Cleveland); Loyal's Dogs; The McBannas; Jas. & Etta Mitchell (Pittsburgh).

Orpheum

CHICAGO: MAJESTIC—Billy Arlington; Bobbe & Nelson; Millard & Marlin; Babe Ruth; Schett's Manikans; Edith Tahafarro; Tilton Wilton.

PALACE—The Cansinos; Kara; Moran & Mack; Daphne Pollard; Henry Santry & Band; H. & A. Seymour; Zuhn & Dries.

ST. LAKE—Gm Edwards; Venita Gould; Geo. Morton; Sandy; Wallace Gelvin; Watts & Hawley.

DENVER—Chas. Harrison; Mary Haynes; Jack Joyce; Kramer & Boyle; Lee Children; Silvia Loyal; Ritter & Knappe.

DES MOINES—Crawford & Broderick; Danes Fantasies; Dooley & Sorey; Helen Keller; Swift & Kelly; Van Cellos.

DULUTH—Adams & Barnett; Ben Beyer; Bushman & Bayne; Holliday & Willette; Hartley & Paterson; Nathane Bros.; Palenberg's Bears; Word Bros.

EDMONTON & CALGARY SPLIT—Cameron Sisters; Claudious & Scarlet; 5 Avallons; Wm. Gaxton; Lydell & Macy; Rasol.

KANSAS CITY—Anderson & Graves; Anderson & Yvel; Avey & O'Neil; Clifford & Jordan; Pearl Regay & Band; Wilbur & Mansfield.

MAIN STREET—Crawford & Broderick; Wm. Embs; Bob Hall; Howard & Fields; Ruby Norton; Palero Circus; Princess Kalama; Redford & Winchester; Hal Skelly.

LINCOLN—Joe Bennett; Bobbie Gordone; Mm. Gene Hughes; Ed Morton; The Rios; Tony & Norman; Corine Tilton Revue.

LOS ANGELES—Kitty Doner; Ed Ford; Green & Parker; J. Rosmond Johnson; Lohse & Sterling; Moody & Duncan; Santos & Hayes Revue; Margaret Taylor.

MEMPHIS—Neal Abel; Carleton & Bal-
lew; Chabot & Tortoni; Juggling Nelsons; McKay & Ardine; Vincent O'Donnell; Van & Corbett.

MILWAUKEE: MAJESTIC—Avon Comedy 4; Ernest Ball; Harry J. Conley & Co.; Clara Howard; Mel Kell; Riggs & Wittchie; Sharkey, Roth & Witt; Watson Sisters.

PALACE—Bennett Sisters; Hackett & Delmar; Hanaka Japs; Marks & Wilson; Yule & Richards.

MINNEAPOLIS: HENNEPIN—Dress Rehearsal; East & West; Pollis Girls;

Ford Dancers; The Roselias; Jack Rose; Aileen Stanley.

ORPHEUM—Carlyle Blackwell; Gaudier's Toy Shop; La Bernicia; Mehlinger & Meyers; Patricia & Delroy; Shriner & Fitzsimmons.

NEW ORLEANS—Flanagan & Morrison; Sarah Padden; The Rectors; Wm. Seabury.

OAKLAND—Demarest & Collette; Howard & Clark; Jordan Girls; Josephson's Iceland; Sophie Kassmir; Lyons & Yocco; Sam Nabb.

OMAHA—Adams & Griffith; Geo. Dameral & Co.; Ray & Emma Dean; Maurice Diamond; Indoor Sports; Michon Bros.; Whiting & Hurt.

PORTLAND—DeHaven & Nice; Frank Farron; Sallie Fisher; Muldoon Franklyn & Rose; Kallam & O'Dare; Fred Lindsay.

SACRAMENTO & FRESNO SPLIT—F. & M. Britton; Dugan & Raymond; Claude Golden; Jack Kennedy; T. & K. O'Meara; Al & F. Stedman; May Wirth & Co.

ST. LOUIS: ORPHEUM—Barbette; Flashes; Bobby La Salle; Eddie Leonard; Sawing a Woman; The Sharracks; Tom Smith.

RIALTO—Corine & Co.; Daniels & Walker; Harry Fox; Jack Inglis; Noel Lester; Nannon Welch.

ST. PAUL—Felix Adler & Ross; Gordon & Ford; Howard's Ponies; Dave Harris & Band; G. & M. Lefevre; Wood & Wyde; Leo Zarrell.

SALT LAKE CITY—Ben Beyer; Brown & O'Donnell; Gallentia's Monks; Kattie Gordon; Mattie Lippard; Marshall Montgomery; Stone & Hayes.

SAN FRANCISCO—Eddie Foy & Family; Harry Holmes; Ed Janis Revue; Lucas & Ines; Moss & Frye; Rockwell & Fox; Raymond & Schram; Worder Bros.

SEATTLE—Clark & Bergman; Morris & Campbell; Rodero Marconi; Nihla; Blanch Sherwood & Co.; Lillian Shaw; Tarzan.

SIOUX CITY—Bally Hoo Trio; Larry Comer; Haley Sisters; Jennier Bros.; Kennedy & Davis; Knapp & Cornalls; Reynolds Trio; Stagpole & Spier; The Storm; Wright Dancers; Ollie Young & April.

VANCOUVER—Lydia Barry; Eddie Buzzell; Fink's Mules; Lane & Hendricks; Nat Nazarro; Cliff Nazarro; Beatrice Swerney.

WINNIPEG—Carcinetti Bros.; 4 Marx Bros.; Flanders & Butler; Innis Bros.; La Pilarica 5; Lang & Vernon.

Loew's

NEW YORK: STATE—Phil Adams & Co.; Brava, Michielina & Co.; Forrest & Church; Carl & Emma Frabel; Elsie White. (L. H.) Cross & Santoro; Rose Revue; Jack Walsh & Co.

AMERICAN—Jean Boydell; Bennett & Lee; Cody & King; Cross & Santoro; Downing & Benin Sisters; Walter Fennel & Co.; Pisano & Bingham; Sherman, Van & Hyman; Stanley & Winthrop. (L. H.) Baldwin Blair & Co.; Eddie Clark & Co.; Claire DeVine & Co.; 4 Bellhops; Kennedy & Kramer; Weston & Elms; Leona Williams.

AVENUE B—Aerial DeGroffs; Dance Fellies; Mumford & Stanley; Irene Trevette; S. Yaguis. (L. H.) Heim & Lockwood Sisters; The Racks; Jack Reddy.

BOULEVARD—Nicholas Duna & Co.; Flying Howards; Gordon & Healy; Reed & Lucy; Jas. Thornton. (L. H.) Marsh & Williams; Miller, Klint & Kubie; Al & Mary Royce; Stanley & Winthrop; Swain's Cats & Rats; Jas. Thornton.

DELANCY ST.—Claire DeVine & Co.; Chas. Gibbs; Morley & Chesleigh; Skelly & Heit Revue; 3 Walters. (L. H.) Phil Adams & Girls; Armstrong & Tyson; Brosius & Brown; Cameron & Meeker; Cody & King; Frank Mansfield.

GREELY SQUARE—Armstrong & Tyson; Herman Berrens; 4 Bellhops; Heim & Lockwood Sisters; Just Friends; Makarenko Duo. (L. H.) Flying Howards; Holiday in Dixie; Reed & Lucy; Small & Sheppard; Sosman & Sloane.

LINCOLN SQUARE—Brosius & Brown; Brown & Elaine; Melody Festival; Melroy Sisters; Murray Veck. (L. H.) Ash-
ley & Dorsey Co.; Bennett & Lee; Just Friends; McKay's Scotch Revue; Rita Shirley.

NATIONAL—Grindell & Esther; Kennedy & Kramer; Mankin; Tom McKay's Revue; Ralph Whitehead. (L. H.) Herman Berrens; Lea Perettos; Melody Festival; Morley & Chesleigh; Pisano & Bingham.

ORPHEUM—Cameron & Meeker; Ada Jaffe & Co.; Les Perettos; Frank Mansfield; Sosman & Sloane. (L. H.) Critterion 4; Harvey DeVore Trio; Chas. Gibbs; Skelly & Heit Revue; 3 Walters.

VICTORIA—Eddie Clark & Co.; DeVine & Williams; The Poster Girl; Swain's Rats & Cats; Wilson & Larsen. (L. H.) Mike Bernard & Amy Butler; Walter Fennel & Co.; 4 Brown Girls; Frill Shop; Valentine & Bell.

BROOKLYN: FULTON—Baldwin Blair & Co.; Cullen & Cantor; Holiday in Dixie; Lynch & Zeller; Al & Mary Royce. (L. H.) Busse's Dogs; Downing & Benin Sisters; Grindell & Esther; Makarenko Duo; The Poster Girl.

GATES—Frill Shop; Golden Bird; Jack Reddy; Russo, Tier & Russo; Weston & Elms. (L. H.) Dance Fellies; Forrest & Church; Gaby Bros.; Sam Liebert & Co.; Ralph Whitehead.

(Continued on page 952)

ANATOL FRIEDLAND'S

The Fox Trot Sensation

"WHO"

BELIEVED IN YOU?

1921

Was a Big Success for Us

AND

"Now I Lay Me Down To Sleep"

"I'm Missin' Mammy's Kissin' "

"Spanish Lou"

"Remember The Rose"

"Saturday"

"Weep, No More, My Mammy"

SIDNEY D. MITCHELL
(Lyrics)

LEW POLLACK
(Music)

We Wish Our Friends the Same Success for

1922

An Appreciation

To S. Jay Kaufman—The Round-the-Towner and
Editor of Dramatic Mirror and Theatre World

*For wandering down the highways and byways with an open mind and an open heart
for the simple, the beautiful, the unusual and the untried;*

*For cutting a peephole into the world of dreams and supplying a respite from the
humdrum cares of those who must run as they read;*

*For interpreting life as it is lived in the streets of the town, grim, happy, tragic and
beautiful, but always remembering the stars in the sky—*

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(James G. Peede Gen. Mgr.)

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"The Bird of Paradise"

By Richard Walton Tully

(Eleventh Season)

Guy Bates Post

in

"The Masquerader"

By John Hunter Booth

(Sixth Season)

In England

"The Bird of Paradise"

(Two Companies)

(Third Season)

In Preparation

A New Play by Richard Walton Tully

SAM. H. HARRIS

Presents

IN NEW YORK: At the Hudson Theatre, ELSIE FERGUSON in "THE VARYING SHORE," by Zoe Akins.

At the Sam H. Harris Theatre, William Anthony McGuire's comedy, "SIX CYLINDER LOVE," with ERNEST TRUEX.

At the Music Box, IRVING BERLIN'S "MUSIC BOX REVUE."

At the Cort Theatre, opening December 29, WALLACE EDDINGER and MARY NASH in "CAPTAIN APPLEJACK," a comedy by Walter Hackett.

ON TOUR: MRS. FISKE in "WAKE UP, JONATHAN!" by Hatcher Hughes and Elmer L. Rice. FRANCINE LARRIMORE in "NICE PEOPLE," by Rachel Crothers.

Rida Johnson Young's comedy "LITTLE OLD NEW YORK" and GENEVIEVE TOBIN.

Aaron Hoffman's comedy "WELCOME STRANGER," with GEORGE SIDNEY.



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DETROIT—Aerial LaVails; Hazel Green; Hayes & Lloyd; Howard & Brown; Smiley Billy Mason.

HOBOKEN—Rose & Lee Bell; Manning & Hall; Pardo & Archer; Variety 4. (L. H.) Ash & Hyams; Bertha Burke & Co.; Henry & Moffatt; Topics & Tunes; Wahl & Francis.

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HAMILTON—Chapman & Ring; Ed Gingras & Co.; Lane & Freeman; Musical Buds; Jack Symonds.

HOUSTON—Pearl Abbott & Co.; Arthur Deagon; Les Martin Trio; Norton & Wilson. (L. H.) Sylvas; Jack Harry Gilbert; Jean & Arthur Keeley; Money Is Money.

KANSAS CITY—Harry Bentell; Boyd & King; Holden & Herron; Innocent Eve; Strassle's Seals. (L. H.) Frances, Ross & Du Ross; Grace & Edge; Hashi & Omai; Murphy & Klein; J. Byron Totten & Co.

LONDON—Kerville Family; Viola & Lewis; Worth & Willing. (L. H.) Goetz & Duffy; Variety D'ance.

MEMPHIS—Anselmuths; Bryant & Stewart; Herbert Denton & Co.; The McNaughtons; Jackson Taylor Trio. (L. H.) Jimmy Lyons; Fred LaReine & Co.; Morton Bros.; Willing & Jordan; Wilbur & Girlie.

MONTREAL—Basil & Allen; Choy Ling Foo Troupe; Davis & McCoy; Sig. Franz & Co.; Goslar & Lumby.

NEWARK—Amoros & Obey; L. Wolfe Gilbert & Co.; Martha Hamilton & Co.; Musical Queens; Reiff Bros.

NEW ORLEANS—Harry Gilbert; Jean & Arthur Keeley; Money Is Money. (L. H.) The Anselmuths; Bryant & Stewart; Herbert Denton & Co.; The McNaughtons; Jackson Taylor Trio.

OTTAWA—Allen & Moore; The Crisis; Fox & Britt; Ethel Gilmore & Co.; Ziegler Duo.

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SAN ANTONIO—American Comedy 4;

(Continued on page 956)

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NUMBER—December 31, 1921

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EDITH TALIAFERRO
in
"Under the Same
Old Moon"
by
Kenneth and Roy
Webb

HOBART BOSWORTH
Starring
in
Feature Pictures

HARRY BERESFORD
Personal
Direction

WILFRED CLARKE
assisted by
Grace Menken
in
"Now What"
by Mr. Clarke

FREDERICK BURTON
as
"Abraham
Lincoln"
in "A Man of the
People"
by Thomas Dixon

GEO. DRURY HART
in
"Any Old Port"
by
Allen Murname

WILLIAM GAXTON
in
"Kisses"
by
S. Jay Kaufman

ELSA RYAN
in
"Peg-For-Short"
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personality. They
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editors who in
my manager
to his keeping
the in charge
of a million.
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Jack OSTERMAN
is the one of
Shawling*

Willie and Eugene HOWARD

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Sept. 5th—PALACE THEATRE, New York
Sept. 12th—Franklin and Far Rockaway, N. Y.
Sept. 19th—Coliseum and Regent, New York
Sept. 26th—Proctor's 5th Avenue, New York
Oct. 3rd—Hamilton, New York
Oct. 31st—Colonial, New York
Nov. 7th—Bushwick, Brooklyn, N. Y.
Nov. 14th—Alhambra, New York
Nov. 21st—Orpheum, Brooklyn, N. Y.
Nov. 28th—Riverside, New York
Dec. 5th—Prospect Newark, N. J.
Dec. 12th—Mt. Vernon and Jersey City
Dec. 19th—23rd St. and H. O. H., New York
Dec. 26th—Broadway, New York
Jan. 2nd—Flatbush, Brooklyn, N. Y.
Jan. 9th—Royal Theatre, New York
Jan. 23rd—RETURN ENGAGEMENT AT B.
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Jan. 30th—Fordham and Boro Park, New York
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& Maids; Ward & Wilson.

WASHINGTON—Alvin & Alvin; Burns
& Klein; Homer Miles & Co.; McIntyre
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WINDSOR—Gosta & Duffy; Variety
d'Dance. (L. H.) Kerville Family; Viola
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W. V. M. A.

ATCHINSON: ORPHEUM—Allen's
Cheyenne Minstrels; Lulu Coates & Co.;
Charles Ledegar; Ray & Fox.

BARTLESVILLE: ODEON—Brown-
ing & Davis; Fatchen.

BLOOMINGTON—Ben Nee Ode; Rine-
hart & Duff; Yip Yip Yaphankers. (L. H.)
Cliff Bailey Duo; Jimmy Dunn; Stuart
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CENTRALIA: GRAND—McMahon Sis-
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(L. H.) Austin & Delaney; Joe Martin.

CHAMPAIGN: ORPHEUM—Cook &
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CHICAGO: AMERICAN—Larry Har-
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EMPRESS—Denoyer & Danis; Embs &
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Harris; Melo Dance. (L. H.) Adler &
Clark; Henry Moore.

HARPER—Kurt & Edith Kuehn; Dave
Manley; Melo Dance.

KEDZIE—Hall & Dexter; Maxwell
Quintette; Two Kawanas. (L. H.) Brown
& Harris; Tom Brown's Musical Revue;
Crandall's Circus; Finley & Hill; Mc-
Mahon Sisters.

LINCOLN—Crandall's Brazilian Circus;
Ford & Price; Furman & Nash; Leroy &
Mabel Hartt; Dave Manley. (L. H.) Al
Abbott; Ona Munson & Co.; McShane &
Hathaway.

DAVENPORT: COLUMBIA—Jimmy
Dunn; Ford & Goodridge; Norris Spring-
time Follies; Stuart Girls. (L. H.) Cham-
berlain & Earle; Larry Harkins & Boys;
Lutes Bros.; Alexander Melford Trio; Bill
Robinson; York & King.

DECATUR: EMPRESS—Block & Dun-
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Gordon & Gordon; Evelyn Phillips; Alfred
Powell. (L. H.) Harry Haw & Co.; Ethel
& Ward Shattuck; Ruben.

DUBUQUE: MAJESTIC—Bally Hoo
Trio; Kurt & Edith Kuehn; Lutes Bros.;
Chas. Seaman. (L. H.) Chamberlain &
Earle; Cleveland & Dowry; Gardner & Au-
brey; Wayne Marshall & Candy; York &
King.

E. ST. LOUIS: EMBERS—Jo Jo Harri-
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(L. H.) Roattino & Barrett; Whitesfield &
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Ben Nee One; Rinehart & Duffy; Yip Yip
Yaphankers.

JOPLIN: ELECTRIC—Pete Carley &
Co.; Al Jerome. (L. H.) Leo & Viola
Doherty; Three Regals.

KANSAS CITY: GLOBE—Helene
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Mason & Schell; Rings & Rainbows; Sig-
bee's Canines. (L. H.) Cook & Vernon;
Dreams; Tom Davies & Co.; Pat & Peggy
Houlton; Frank & Clara LaTour.

KENOSHA: VIRGINIAN—(Sunday)
Embs & Alton; Follette, Pearl & Wicks;
Kurt & Edith Kuehn; Alice Remsen; Two
Kawanas.

LINCOLN: LIBERTY—Tom Davies &
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La Tour. (L. H.) Gordon & Germaine;
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MADISON: ORPHEUM—Cliff Clark;
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(Continued on page 960)

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Mang & Snyder; Van & Vernon.

OKMULGEE: ORPHEUM—Bronson
& Edwards; Leo & Viola Doherty; Bud
Walker. (L. H.) Julia Edwards; Mack &
Stanton; Patches.

OMAHA: EMPRESS—Dreams; Fox &
Conrad; Fitzgerald & Carroll; Ross &
Foss. (L. H.) Fisher & Lloyd; Georgia
Howard; Wills Gilbert & Co.; Winter-
garden Four.

PEORIA: ORPHEUM—Cliff Bailey
Duo; "On Fifth Avenue"; Bill Robinson.
(L. H.) Hall & Dexter; Abraham Lin-
coln; Desso Retter; Sampson & Douglas.

QUINCY: ORPHEUM—Tide & Tide;
Vasile & Gye. (L. H.) Mellon & Renn;
Story Book Revue.

ROCKFORD: PALACE—Ottalia Corday
& Co.; Margaret Ford; Russ Luddy & Co.;
Modern Cocktail; Tilyou & Rogers.
(L. H.) Cliff Clark; Sammy Lee & Lady
Friend; Marston & Manley; The Wonder
Girl.

RACINE: RIALTO—Adams & Thomas;
Tom Brown's Musical Revue; Galla
Troupe; Henry & Moore; Peak's Block-
heads. (L. H.) Cotton Pickers; Embs &
Alton; Pollette Pearl & Wicks; Two
Kawanas.

ST. JOE: ELECTRIC—Cook & Ver-
non. (L. H.) Pete Curley & Co.; Al
Jerome.

ST. LOUIS: COLUMBIA—Billy Ligh-
telle Revue; Monroe Bros.; Roattine &
Barrett; Watts & Ringold. (L. H.) Gor-
don Sisters; Al Raymond; The Wintons; 5
Yodling Troubadours.

GRAND OPERA—Jim Fulton & Co.;
The Hennings; Billie Gerber Revue; Ham-
lin & Mack; Lewis & Rogers; Nippon
Duo; The Popularity Queens; Tess Sher-
man & Co.; Warren & O'Brien.

SIOUX CITY: ORPHEUM—Larry
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Staggpole & Spier; The Storm; 3 Haley
Sisters; Young & April.

SIOUX FALLS: ORPHEUM—The
District School; Petty Reat & Bro.; Win-
tergarden Four. (L. H.) Cook & Val-
dare; Gardner & Aubrey; Saving a Woman.

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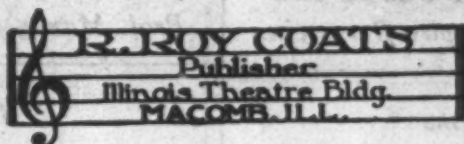
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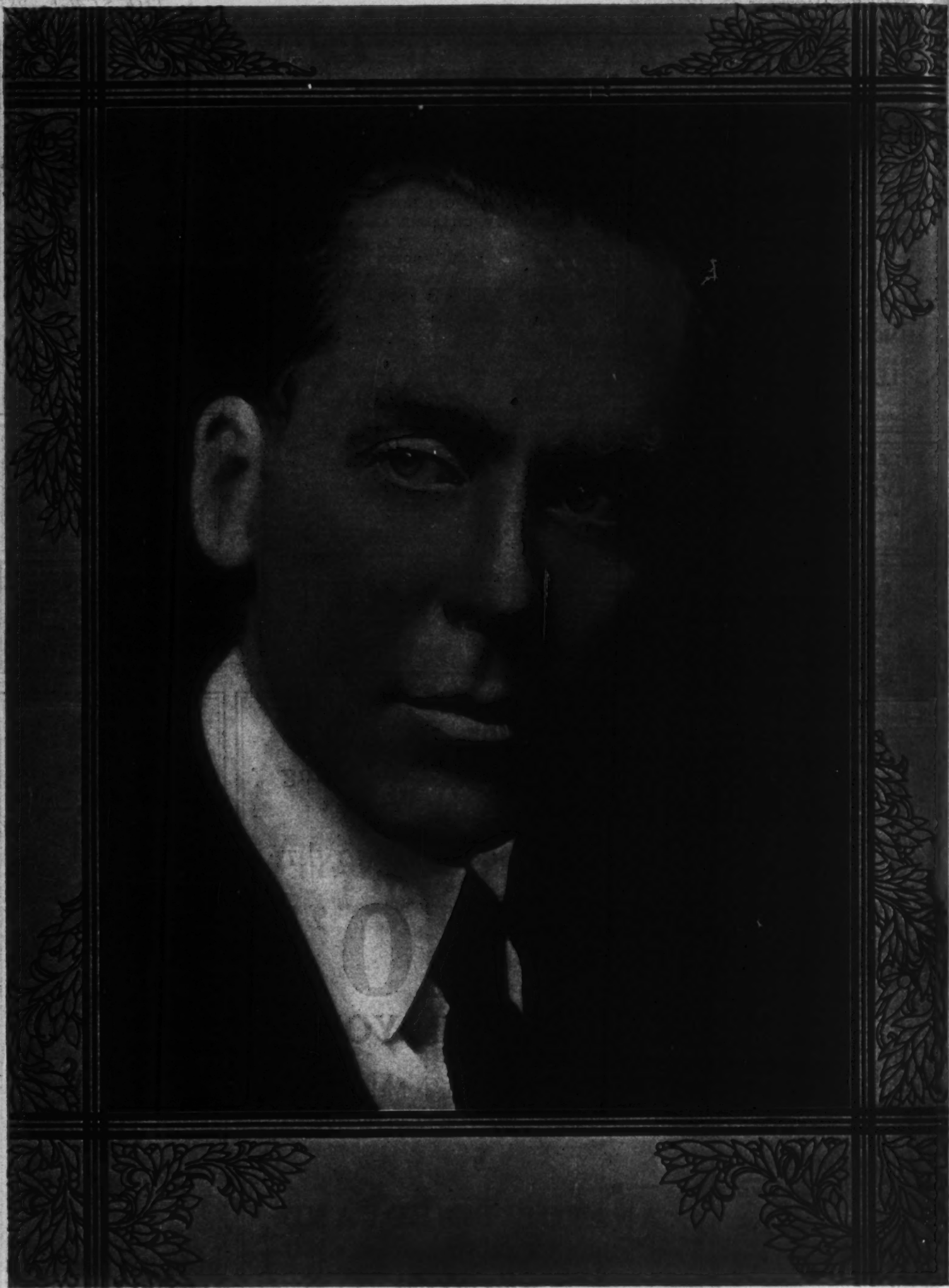
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The Differents of 1921

By S. Jay Kaufman

ON this page last year I gave you the "differents" of 1920. I prefaced those "differents" with a statement which I want to repeat here because it puts in a paragraph or two just what I mean by "differents."

I said at that time: "The pursuit of the unusual. The welcome to the extraordinary."

"The 'differents.'"

"Which is to say, those things in the theatre which have been different. And different meaning not necessarily only the unconventional. The unconventional, too, to be sure, but the really fine things. The things which justify the theatre. The things the theatre may point to with pride. Work of artists. Whether authors, actors, directors, scene designers or managers. Work of men and women who by doing the different thing go into the theatre's hall of fame."

"And I hope that this does not suggest the highbrow thing."

"The ideal must be practical. That is not a contradiction. If it isn't practical, it's useless, and if it's useless, how can it be ideal? And so—as I see it—practically every great success is ideal. There are exceptions, of course."

And so the "differents" of 1921, but by no means in the order of their importance.

"Liliom," however, first. This is, I think, the high-water mark of achievement in the theatre. A play that has everything. And in it Eva Le Gallienne and—at the beginning—Erskine Sanford doing the best acting we have seen during the year.

"The Tavern," the delicious Cohan travesty, and travesty is

The Most Difficult

of all things in the theatre. And in it Mr. Cohan, John Meehan and Arnold Daly.

"Emperor Jones," an O'Neill study. And Charles Gilpin a triumph.

"The Skin Game," by Galsworthy, one of the few great plays produced during the year.

"Heartbreak House," the latest Shaw, brilliant and brilliantly done by the Guild with Lee Simonson scenery.

O'Neill gave us "The Straw" and "Anna Christie." The former brought Otto Kruger to the front, but was badly done. Pauline Lord and Frank Shannon superb in the latter. And the latter another Hopkins production with Jones scenery.

"Ambush," by Arthur Richman, near-Ibsen. Florence Eldridge gets her chance. Robert Milton direction worth while.

"Bill of Divorcement" grim. And without compromise. Allan Pollock and Katherine Cornell score.

"March Hares," by Harry Gribble, missed because of its cast. Gribble is a factor and should be watched.

David Belasco adapts "Kiki" and gives Lenore Ulric the hit of her career. He produces "The Grand Duke," and in it Lionel Atwill and Lina Abarbanell are delightful. Mr. Belasco's productions still the finest in our theatre.

"The Circle," a Maugham gem, with Mrs. Carter, John Haliday, Ernest Lawford, Estelle Winwood all perfectly cast.

"Dulcy," the lady of platitudes, by George S. Kaufman and Marc Connelly. Lynn Fontanne is the lady.

Zoe Akins contributes two plays. "Daddy's Gone a Hunting," in which

The First Act

is a triumph. Marjorie Rambeau has moments. "Varying Shores" interesting, but the same Akins method and theme. Elsie Ferguson monotonous.

"The Detour" the surprise. Owen Davis writes a play that is almost great. Augustin Duncan a portrait in it.

"Nice People," by Rachel Crothers, two fine acts and then a happy act.

Her theory may be right. In it Francine Larrimore shows more evidence of a great talent and a power so varied that her position in the theatre is one of the few secure things in it.

"Goat Alley," a play of negro life in Washington, by Howard Culbertson, should not be lightly dismissed. I look to him to do a fine play one of these days.

Tarkington's "Intimate Strangers" was slight but amusing. "The Idle Inn," by Hirschbein, was miserably translated. "Swords" too much talk and too little point or novelty. "The Ghost Between," by Vincent Lawrence, full of promise. "Six Cylinder Love," by William Anthony Maguire, a capital comedy. "Don Juan" made impossible by Lou Tellegen and a

play in which the action was too

much outside the play. "Only 38" gave Mary Ryan an opportunity, but did not have

Quite Enough

of it. "The Dibbuk" of the Jewish Art Theatre too heavy, but ably directed. "The Mountain Man" Kummer caviar, with Sidney Blackmer excellent. "The Madras House," at the Neighborhood Playhouse, a sort of Granville Barker vaudeville bill of comedy, tragedy, revue and drama. "The Hero," by Gilbert Emery, a first play better than some of the best of our best-known dramatists. "The Right to Strike" missed. And yet all sorts of people liked it.

Some Worth While

performances were Joanna Roos in "The Harlequinade," George Fawcett in "The Mountain Man," Rollo Peters in "The Varying Shore," Stella Larrimore in "Don Juan," McKay Morris in "Main Street," Joseph Sweeney in "Near Santa Barbara," Howard Lang in "The Wandering Jew," Clare Eames in "Mary Stuart" and in "Swords," Helen Menken in "The Triumph of X," Alison Skipworth in "Lilies of the Field," Arnold Daly in "The Wife With a Smile," Billie Burke, Alfred Lunt and Glenn Hunter in "The Intimate Strangers," Ben Ami in "The Idle Inn," Frank Reicher in "Ambush," Frank Monroe in "Thank You," Glenn Anders in "The Demi-Virgin," Robert Ames in "The Hero," and Oscar Shaw in "Good Morning Dearie."

In the Musical

doings the Music Box the sensation of the year. Hassard Short's direction, William Collier's comedy, Irving Berlin's music. And Sam Harris and Irving Berlin's checkbook before it opened. In the Greenwich Village Follies several of John Murray Anderson's scenes of real beauty, but too much vaudeville. "Blossom Time," the story of Franz Schubert set to his music and a magnificent job done by Dorothy Donnelly and Sigmund Romberg and Oscar Radin. In "Sun Kist" Arthur West arrives. Al Jolson, of course, carries "Bombo." Jolson is in a class by himself. Ed. Wynn gives "The Perfect Fool" its laughs. I think Wynn will do a fine comedy some day. After he gets rich out of musical comedy. The man can act. Donald Brian found his voice in "The Chocolate Soldier." Tommy Grey writes the two funniest revue scenes of the year. One in "The Broadway Whirl," a passport scene. The other the house-hunting scene in the Music Box. This is the biggest laugh I have ever had.

And There Was

"Macbeth." And "The Great Way." And "The Survival of the Fittest," and "The Sacrifice." And "Tarzan." And "The Elton Case." And "The Mask of Hamlet." And "The Teaser." But these are the chaff in a year in which there has been an amazing amount of wheat.



FRIEDA HEMPEL

the famous operatic star who recently sang for the benefit of the prisoners at Auburn, N. Y. She is shown here on the steps of the prison just prior to the concert

Ten Years From Now In Vaudeville

By E. F. Albee

IT is somewhat difficult to give my opinion as to the condition of vaudeville ten years hence. I can tell you what my desire and great longing is, as to what it should be, but time works so many changes, it is hard to predict what future vaudeville will be. I can say this much, if the improvement that has been going on for the past four years continues, vaudeville will be hailed all over the world as an enterprise worthy of being emulated by others, not only in the theatrical business but in the business world generally.

Let me state what I believe to be the fundamental principles of a successful institution. First,

Unselfishness and Acceptance

of the Great Master's teachings, "Be kind and considerate one to the other"; the adoption of proper ethics, going forward with new ideas and not clinging to the old; with these underlying principles and with the resources in business life to-day put into practical operation with energy, will bring about astonishing results. If a theatre is ancient and has all the undesirable attributes of a disintegrated structure with no comforts in front of the house or back of the stage, don't wait until the house tumbles down or is closed by the authorities as unsafe. There are many days of usefulness in that same theatre, provided a little thought and care and the expenditure of a little money is given to rehabilitate it on modern lines.

Thanksgiving Day I met in courageous Nellie Revell's room at St. Vincent's Hospital, Jack Gardner and Louise Dresser (Mr. and Mrs. Jack Gardner). The topic turned to the improvements in vaudeville, and these two talented vaudeville artists explained that they had just come from the Coast where they had been doing pictures, and they thought it good business to work their way back in some of the vaudeville houses. They particularly called my attention to two of the smaller cities where they had played on several occasions a few years ago. On their visit this

They Were Surprised

and delighted to find the changes that had been wrought in these old houses, particularly on the stage. Everything seemed bright and new. The dressing-rooms had all been revamped and they were clean, wholesome and attractive. A large room had been built where the artists could congregate to write letters, read the daily papers and weekly and monthly magazines in surroundings more like a room in a comfortable home. They remarked on the great interest that the stage-hands and musicians were taking in the artists' affairs and also on how the artists were improving in dressing their acts, and how much more interest they were taking in pleasing the public and the manager; they summed it up by saying that it was the surroundings which were inviting, homelike and cheerful which had helped to bring about the changes. They wondered that the ex-

tensive improvements which all branches of the theatrical profession, vaudeville had been striving for and but I am writing about vaudeville, lending their aid to for the past four and it is my sincere hope that the years had reached these small cities. Other branches of the theatrical profession will as conscientiously and to give thought to those who are earnestly endeavor to bring about re-employment about the theatre, whether forms such as have been brought they be house employees, stage hands, about in vaudeville by respecting and musicians or the artists on the stage, living strictly to a contract, both by is continued for the next ten years, I the artist and the manager; the keep-



SOPHIE TUCKER

"Everybody's Favorite" Wishes Everybody a Merry Christmas and a Happy New Year

can, with safety, say that vaudeville will be a business so attractive that it will be a pleasure for the artists to go from one city to the other, feeling that each place will have something different, something new to enjoy in the way of courteous consideration, where little acts of thoughtfulness and homelike surroundings, with cheerful men and women to greet them, will make their stay during the week like one visiting an old friend.

One Might Say

that this is working toward the golden rule, and one might again say that the golden rule will never be perfected. It certainly never will be unless there is a concerted effort by all to work toward this end, even if we never entirely reach this goal.

The past four years has experienced wonderful changes in the vaudeville business. No doubt, there have been great changes in the other

ing of all obligations, respect for each other and an unselfish desire that both the theatre and the artist be successful. It is wonderful what can be accomplished if one puts his mind on it. New and modern theatres are being built all over the United States in great number. When I look back twenty-eight years ago, when practically the only family vaudeville in town was Mr. F. F. Proctor's house on 23rd Street and B. F. Keith's Union Square Theatre, these theatres

At That Time

seemed to supply the wants of New York. They were small houses, compared to the seating capacity of the theatres to-day. Later, Tony Pastor opened up the 14th Street Tammany Hall Theatre, and played the same class of entertainment given by Mr. Proctor and Mr. Keith. Since that time the population has increased by leaps and bounds.

Mr. Marcus Loew has more than

twenty theatres, Mr. Proctor has something like fifteen, Mr. Fox a dozen more, Mr. Moss a large number, also Mr. Keeney and the B. F. Keith Circuit thirty theatres in Greater New York at the present time, with more building. The increase has been tremendous. There are a very large number of vaudeville theatres outside of New York on the Orpheum, Loew, Pantages, Poli, Wilmer and Vincent, Fox, Keeney, Gus Sun, M. Shea, James Moore, F. F. Proctor and B. F. Keith circuits, and hundreds of single theatres too numerous to mention. What number there will be in ten years from now will depend largely on the increased population. There is no doubt but that many more theatres will be built in the heart of the cities for vaudeville. However, it is in the outlying districts, in new-built-up communities, where the greatest advance will be made. In the old days we were

Obligated to Play

the artists three and four times a season. To-day there are more vaudeville artists than there is demand for, and only in certain houses in the centre of large cities can an act be repeated. The public demand new faces and new material. While the old-timers possessed great entertaining merit, the acts to-day are more novel and elaborate in their presentation. The development of vaudeville in the past thirty years has been an interesting study. The development in the next ten years should be devoted to raising the standard of what has already been established; bringing together in a better understanding the artist and the manager; working together of both interests in the closest co-operative manner and in the improvement of theatres in every direction, on the stage, and the cleanliness of the material used by the artist. I have found from practical experience that it is easier to amuse with good, clean humor and refrain entirely from anything that is obscene or that has a tendency to jar the sensibilities of a refined audience, particularly where it is composed to a large extent of young people alone or accompanied by their parents. Men might hear a story told or a remark made without being offended, but when this same story or remark is told in the presence of their wives and children it has a jarring note and is not acceptable. So I say keep the stage clean. It is more profitable. It gains the

Respect of the Community

of the officials of the city and state and of the ministers of our churches, who are inclined to favor and not condemn the theatres, providing the theatres' moral influence is not antagonistic to Christian principles.

The work done during and since the war by vaudeville artists and members of other branches of theatricals, who gave and are giving their services, also the managers their theatres, for humanitarian purposes where suffering and the horrors of the aftermath of the war is concerned has gained for the theatrical profes-

(Continued on page 1064)

Seeing Ourselves As Others See Us

By Edwin Mordan

TO hold, as 't were, the mirror up to nature," embodies the actor's art. To move an audience to laughter or tears is a rare privilege. This the actor accomplishes with gesture, facial expression and voice. Eliminate the voice, and expression must depend upon pantomime. Pantomimic action is the highest form of expression, for it demands intelligent imagination and conception. First the brain develops an idea, and that is conveyed by means of gesture and facial expression. In fact, the whole body must vibrate with the thought

One Wishes

to express. We must feel an emotion to intelligently express it. The gifted actor does this more readily than one not versed in mimic art. Still it is not necessary to be an actor upon the mimic stage to portray emotion. This function is possessed by every human being—since all are actors, though the stage settings may differ.

The actor in moving pictures is—or should be—a pantomimist. I can see benefits that will accrue to an intelligent student of the "silent drama." The action may be a little broader, but one acquires discretion and *finesse* in its application. The gesture *must* mean something—as all gestures should. The expression of the face *must* convey the thought that prompts the action—staring in a camera is not pantomime; it expresses nothing. Enunciation can be so perfect

That the Words

are distinguishable without the voice. The lips must be expressive with emotion and sensitive to expression. Bad enunciation will mar performances in either the "silent" or "spoken" drama. Indeed, there can be no surer guide to success in either branch than the injunctions laid down by Hamlet in his wonderful peroration to the players. *It* embodies the whole art of acting.

To "see ourself" as others see us" has been denied the actor in the "spoken drama." For that reason we may sometimes take exception to criticism. We cannot realize how action can be contradictory, and yet it is so. Mannerisms are acquired, and grow on one, unless there is someone to call attention to them.

The Careful Student

of dramatic action endeavors to eliminate all that will detract from a perfect performance. Some are so sure of themselves that they become careless; the result is deterioration. But the actor in the moving picture can "see himself as others see him." He becomes his own critic. Mistakes in expression are presented in such a manner that they cannot be questioned. He benefits by the ocular

demonstration. Could he go over it again he would have done differently; it is not the sole requirement. the next time he remembers what *not* to do.

What a queer sensation to see one's self on the screen for the first time. Doubtless all artists have experienced it. You nervously anticipate your entrance on the scene. Suddenly you get a shock—for you stand before yourself. You see yourself moving in action. You know the words you have spoken during the making of the scene—yet all is silent. You "see

Yourself As Others

see you," and realize all that it means. You become interested (just as the rest of the audience is), and, when it is all over, heave a sigh of relief. For the first time in your career as an actor you may hear comments of those around you. You become conscious of self, and could easily crawl out of sight—that is, if you are at all sensitive. After the first sensation one becomes self-critical. Herein lies benefit, and the knowledge gained in this manner becomes an asset in the "spoken drama."

Personality enters into success in the making of a picture quite as much as in the "spoken drama." In fact, it

Many There Are

who have attained success on the screen by virtue of personality alone, or their ability to "screen well." They have been exploited to the point of "stardom." In no branch of the amusement business is there such a demand for "types." You simply *must* "look" a part—ability to act does not enter into consideration. For that reason it does not matter what your previous method of earning a livelihood was; if you "look a part" and "screen well" you may be a success. You must never make up for a part. At least that is what many will tell you, and it holds good with many. But there are quite a few in the moving-picture business who have earned the right to be there by reason of years of experience in the "spoken drama." They understand the value of pantomime; they know how to project thoughts; there is intelligence back of everything they do. They "screen well," too; but that is not their sole asset. And when they become "stars," one feels it is a just reward for merit—not the result of exploitation.



So, too, in the production of a picture the director must be a

Master of Expressive

action, and his picture should be made to tell his story. Sub-titles (that is, the too liberal use of them) are an interruption to the development of a story; the auditor loses the thread of the plot frequently by being compelled to read a long insert which may not fit in with the story. I believe it to be a confession of weakness (both of story and production) when resort is too frequently made to the sub-title. In the true sense, a moving picture is the picturization of thoughts and action, and they can be expressed on the screen. It is being done by many producers, and I believe it will grow. Then will we

Find a Return

to the understanding of pantomimic action; then will the moving picture come into its own. There is no limit to the possibilities of the camera; the same argument applies to the screen.

To the student of the drama the "screen" offers a field for self-study and artistic development. Much depends upon the director, however, for a careless, or incompetent, director will produce a bad picture just as surely as he would produce a bad play. With a play he may correct his errors in succeeding rehearsals or performances, but with a production for the screen they will stand out as crinating evidence. The camera is cold-blooded in its presentation, and can't be fooled.

Success on the "screen" stimulates interest in the individual, and there is no limit to the field of operations. The world and his wife, etc., are devotees of the moving picture, and they will quickly recognize merit. This, like the "spoken drama," is a serious business, and should be treated seriously.

Look yourself over!

Try to examine yourself in detail. See yourself—not through your own eyes, but as another would see you.

Find fault with yourself. It will make improvements in your entire being.

So—be your own critic!



HARRY and HERBERT GIBBS WEBER

Take a good flash at "optical" Doc and optimistic Herbert. They both supervise the Moore-Megley attractions

The Past Year With Equity

By Grant Stewart

BY far the most important of the activities of the Actors' Equity Association during the past year has been the successful establishment of the "Equity Shop" as regards the independent companies; in other words, those not controlled by members of the Producing Managers' Association.

The principle of the "Equity Shop" has been so much misunderstood and so frequently misrepresented that it may be as well once again to explain exactly what is meant by it.

It Differs From

the "closed shop" in two most important and vital particulars. In the first place, the A. E. A. is open to *everyone* "who is engaged to speak a line upon the stage"; in other words, it is as wide open as an actors' association can possibly be.

Secondly, A. E. A. members are not forbidden to play even for Independent managers who employ non-Equity members, so long as each company belonging to the manager consists entirely of Equity members or non-Equity members.

In the opinion of the Council, the "Equity Shop" provides the best of all guarantees to the actor against the irresponsible manager and to the manager against the irresponsible actor.

For Instance

no less than four cases came up in one month last year in each of which an entire production was jeopardized because the principal actress engaged saw fit to repudiate her signed contract. None of the four ladies in question was an Equity member and the A. E. A. was consequently powerless to help the manager who appealed to us. Neither could it protect the actors whose engagement was imperiled, without, at any rate, inflicting a great hardship on the manager.

Were the "Equity Shop" in force, however, the problem could have been solved at once. Any actor refusing to live up to his contract renders himself liable to suspension from the A. E. A., during which suspension no member of the A. E. A. would rehearse or play with him.

When the question of the "Equity Shop" was put to the vote among our members, after several months of careful explanation as to its meaning, the answer was given with no uncertain voice.

The Vote Was Passed

in favor of the "Equity Shop" by almost 30 to 1, only 115 members voting against it. It is now in effect and working splendidly, except, as before stated, with members of the Producing Managers' Association, with whom our Basic Agreement has two and a half more years to run.

And here it seems advisable to say a word or two regarding the objections of some of the Producing Managers to the policy of the "Equity Shop." These objections, by the way, might be termed theoretical, seeing that they themselves, i. e. the P. M. A., have not experienced it and the

"Independent" Managers who have been under the rule have made no protest whatever.

So far as can be discovered, these objections seem to be based on the apprehension that once the "Equity Shop" is thoroughly established, the A. E. A. will make further and far more drastic demands upon the managers. These managers point out that the Constitution of the A. E. A. is liable at any time to be changed by a general vote of the members and that therefore it gives them (the managers) no real protection against demands with which they might find it impossible to comply.

Admitting that their point is well taken, there is a very simple solution which will be touched on later in this article.

Before, however, leaving the subject of "Equity Shop" it is necessary to relate that the P. M. A. brought charges against the A. E. A. last June, to the effect that the A. E. A. had broken the Basic Agreement between the two associations by insti-

tuting the "Equity Shop" policy even with regard to Independent or outside managers.

Arbitration Was Demanded

by the P. M. A., and Judge Julian W. Mack was agreed upon by both sides as the umpire.

Judge Mack's decision was read to 2,000 actors and actresses in the ballroom of the Hotel Astor on August 28th by John Emerson, President of the Equity.

Next, perhaps, in order of importance during the year would be the campaign waged by the A. E. A. to have an *ad valorem* tariff put upon foreign-made films exhibited in the U. S. A.

Without some such remedy, it looks as if almost the entire field of production of motion pictures in the U. S. A. would be transferred to other countries.

For instance, we are informed on the best authority that the cost of six pictures, including "Passion," made in Germany came to about \$40,000,

and that, if made in the U. S. A., "Passion" alone would have cost something like \$500,000; that "Deception," made in Germany, cost about \$16,000, as against an estimated \$600,000 if made in this country.

Two of the Most

important movie magnates have already curtailed operations here and established plants on the other side. The menace to the industry can readily be seen. At present it is listed as the fifth industry of the United States. Without some kind of protection it would soon become the 105th. Consequently, the A. E. A. approached the committee of the House that had the question of tariff in charge, and succeeded in having an *ad valorem* tariff of 30 per cent on foreign films inserted in the Fordney tariff bill.

At the moment of writing an active lobby is endeavoring to prevent this clause being accepted by the Senate, but the A. E. A. is still keeping up the fight.

Last February matters came to a head between the A. E. A. and Messrs. Lee and J. J. Shubert. The Equity complained that many of the clauses of the Basic Agreement were not being lived up to by the Messrs. Shubert, and a meeting was arranged between the representatives of the A. E. A. and the Messrs. Shubert with a view to adjusting all misunderstandings. A very definite agreement was drawn up and signed by both sides, and so long as that agreement is lived up to there is never likely to be the slightest trouble between this firm of managers and the A. E. A.

One Clause

of the agreement states that a copy of the agreement shall be posted in a prominent position on the callboard in every theatre controlled by the Messrs. Shubert, so that it can be instantly referred to in case of any misunderstanding on the part of the company manager or of the company deputy representing the Equity.

A no-less important subject is that concerned with the stranding of companies. During the past year the Equity has spent \$20,000 in bringing back companies that have been left stranded. Our activities in this direction have reached as far as the City of Mexico, Porto Rico and Buenos Ayres. Had it not been for the foresight of the association a number of girls would have been left recently in the City of Mexico penniless, destitute, with nowhere to look for aid. A bond, however, of one thousand dollars had been secured by Equity before these members left the United States, and consequently the A. E. A. was enabled to bring them all safely home.

An Office

in Kansas City has been added to our ever-increasing list, so that now, in addition to the head office in New York, 115 West 47th Street, and to the Motion Picture and Chorus Equity Branches at 229 West 51st Street, we have a large office in the



POLLY WALKER

"The Sunshine Girl" soon to be starred in a Moore-Megley, in an elaborate vaudeville production entitled "Little Miss Up-to-Date"

(Continued on page 1064)

The Horseshoe for Luck

By Glen Condon

TELEPHONE, Mr. Stanton!" shouted the old doorman, as he stood outside the star dressing-room in one of New York City's finest vaudeville palaces.

"Just a second," replied the great comedian, as he finished removing the make-up from his face and slipped into a robe. A moment later he was at the phone.

"Hello. Yes, this is Stanton. Oh, yes? Well, well. How are you, Mr. Morgan? Christmas eve? No, I haven't anything on, excepting my regular frolic in the theatre here. The fight? Sure, I'd be delighted to go. I can have them change my spot here so as to get through by 9 o'clock. We can get to the Garden by ten and that will be in plenty of time for the main event. Thanks, so much. You'll have the car at the stage door for me? Fine. Good-bye."

"Wish somebody would stake me to a ticket," observed Billy Lamotte, as he gathered up his Indian clubs and other "props."

"A lotta good it'd do," chirped his wife, Elsie, "with us on at 11 o'clock."

"Don't get discouraged, Elsie," retorted her husband. "Look at Frank here. It ain't been so long ago that he was only an underlander. Now look at 'im. Who was that called you up with the invite to the scrap?" he added, turning to Stanton.

"W. J. Morgan," replied the comedian, modestly.

"My Gawd," exclaimed the woman. "Not the big Wall Street guy?"

"Sure. He took a liking to me three years ago when I played a Club that I attended. Every time I come to town now he insists on having me as his guest at a fight or something. Even took me out to his home

On Long Island

one week-end. What a cellar that guy has! Boy!"

"Suppose you'll have ringsides 'n everything," observed Billy.

"Oh, certainly. He'll probably have some of his millionaire friends along, too."

"And some of those old pals of your's from the east side'll be around to get jealous of you," put in Elsie. "Say, Frank, I was thinkin' you ought to have a lot of swell rocks with the dough you're making—some stones that'll show up like a million dollars when you step out with those rich birds."

Frank was silent for a minute.

"Yes," he sighed, as the jugglers made for the door in response to the final warning from the stage manager downstairs. "It's hell to be

A Feature Act

and have everybody rating you as worth a lot of dough when you haven't got a dime soaked away. Here I am in my fortieth consecutive week on this time and I'll have to use this week's salary to buy some Christmas presents for my folks."

"Ah, don't let that worry you," was the parting remark from Billy as he disappeared through the door. "Go to the 'five and ten' and buy yourself a flash."

"Not a bad idea," mused Frank, as he was leaving the theatre. Ten minutes later he was at the jewelry counter of one of the stores that made red paint popular.

"That'll do," he told the girl, pointing to an imitation diamond horseshoe pin. "How much?"

"Fifty cents," answered the gum-chewer.

Frank adjusted the pin in his tie and surveyed the effect in a nearby mirror with apparent satisfaction.

The old Garden was packed to the doors and had them hanging from the rafters on Christmas Eve.



NONETTE

the charming singer and violinist, who played in "Somebody's Sweetheart" and is now touring in vaudeville

the rafters on Christmas Eve.

Mr. Morgan and three or four of his wealthy friends, together with Frank, whom they had picked up at the theatre in the Morgan limousine, arrived

Just in Time

for the main bout of the evening. They worked their way through the crowd and the tobacco smoke to their ringside seats.

A weazened-faced little fellow in the chair at Frank's left gave him a rather thorough once-over, and turning to a friend beside him, queried:

"Ain't that Frankie Guttenberg who used to live on Second Avenue?"

His friend took a good look at Frank and nodded affirmatively, adding: "His name ain't Guttenboig any more, though. He's Frank Stanton, the big comedian now. Pipe the pin in his tie."

The fight was on. It was one of those beautiful nip and tuck affairs that only two evenly matched light-weights can put up. Frank and his Banker friends, enthused over the bout,

Paid Little Attention

to anyone else but the fighters, excepting once when Frank yelled for

Frank was putting on his coat and the

Rest of His Party

were getting to their feet, when Mr. Morgan directed his gaze at his actor-friend.

"Say, Frank," he queried, "didn't you have a stick-pin in your tie when we came in here to-night?"

Frank turned red, and then felt his tie. Sure enough the pin was gone.

"Better notify a policeman," advised the financier.

"No, no. I think I know who did it," answered Frank, as he looked around for his pal of former days, "Mickey, the Goof."

"Just leave it to me," Frank assured his host. "Wait a minute, and I'll get it back."

He caught hold of Mickey's arm and escorted him over to a corner of the ring where no one else could hear.

"Now listen here," he said, as he wheeled the little one about and grabbed hold of both of his arms. "You nipped my stick-pin to-night, and you're not going to get away with it. I'm with some mighty big people and you know what a chance you'll stand, with your record, if we turn you over to the cops. Get that pin back to me, and do it quick—or else—"

"Don't squawk," pleaded Mickey. "I ain't got it. On the level, I ain't, but my pal has."

He'll Slip It

to you as you go out the main entrance. Don't say anything more here. We're attracting attention."

Frank let it go at that. Returning to his party, he observed:

"I know that dip. His pal's going to return the pin as we leave the Garden."

In the crowded lobby an individual came close to Frank and slipped something into his hand. Frank took it and put it in his overcoat pocket.

"Don't say anything, boss," whispered the stranger. "Here, have a good cigar."

Frank nodded his head understandingly, took the cigar, bit off the end and lit it.

"I told you I'd get it back," he said to Mr. Morgan, when they were again in the limousine and on their way up town.

"You're lucky," was the only comment of the great banker.

Back in his room at the N. V. A. Club, Frank got to thinking over the outstanding incident of the night. He chuckled to himself. Then his face grew serious.

"Horseshoe, hell!" he muttered to himself. "It's a jinx."

Walking over to the clothes closet he reached in his overcoat pocket and

Got the Pin

which was wrapped in a piece of paper. Without undoing it, he took it to the window and threw it out.

"That's the last time I'll ever try a four-flush," he thought. "Supposing Morgan and that bunch had asked to look at the pin."

At breakfast in the N. V. A. grill the next day, the main topic of con-

(Continued on page 1052)



A beautiful coat, made of Lap-
tex, a fur fabric from the
Shelton Looms. This handsome
wrap would doubtless make mi-
lady's Christmas a happy one,
and start the New Year with a
light heart, and we might add,
a warm glow spread by the
cozy and comfy manner in
which the material has been
made

Page S. Jay Kaufman!

A MERRY XMAS AND A HAPPY NEW YEAR

On the National Players

Wilton Lackaye at the opening of "Trilby" made a curtain speech and ended it by telling of Miss Adams in "Peter Pan" and ending his speech with "Do you believe in actors?"

The answer is we believe more in plays.

BUT I want it clearly understood that I believe in this group of actors, the National Players. Because I am told they plan to do some fine things. And they plan to do what each member in the cast is best fitted to do.

On such a plan they cannot fail. They should see to it that their plans are well announced.

That they have a subscription department.

That they invite young people to share in the work.

Invite young painters to do scenery. And they will without pay.

Invite young dramatists to submit their work.

Invite young actors to play with them as a sort of school.

This National Players' scheme resembles that Manchester Repertory which has done some of the finest things in the world.

The play will always be the thing. The play will attract people when actors will not. That is the new order of things. The stars who used to tour and draw merely because they were stars have found that that sort of thing is a thing of the past. The people know that these are days of all-star casts. And days when only the best of plays survive.

I wish them every success.

On Goat Alley

Did you see "Goat Alley," the play of Negro life which Ernest Howard Culbertson wrote?

I am told that it may soon be revived and that the Stewart Kidd firm will do it as a book with a foreword by George Jean Nathan.

The play was a creditable piece of work. It never had the chance it should have had at the time it was done.

On a Censor

A. H. Woods says that he favors a censorship.

"Yes, it will save me thousands. If there is a censor I shall simply send a play to the censor and for a small fee I can find out whether I can do it. As it now is it costs \$30,000 to find out whether you have the right to do a play. And you can't tell until it is done because the so-called authorities do not come to see it until you have spent your money."

But that is beside the point, Mr. Woods.

The censors will not only stop the risqué plays. They will do as they have done in England. They will

make impossible all sorts of really great plays.

BECAUSE a great play requires courage.

And courage is always mistaken for something indecent. I recall the trouble "Monna Vanna" was caused in London. And any number of other plays.

AND a censor in America is a contradiction.

It is un-American.

It is ABSURD.

On a Portrait

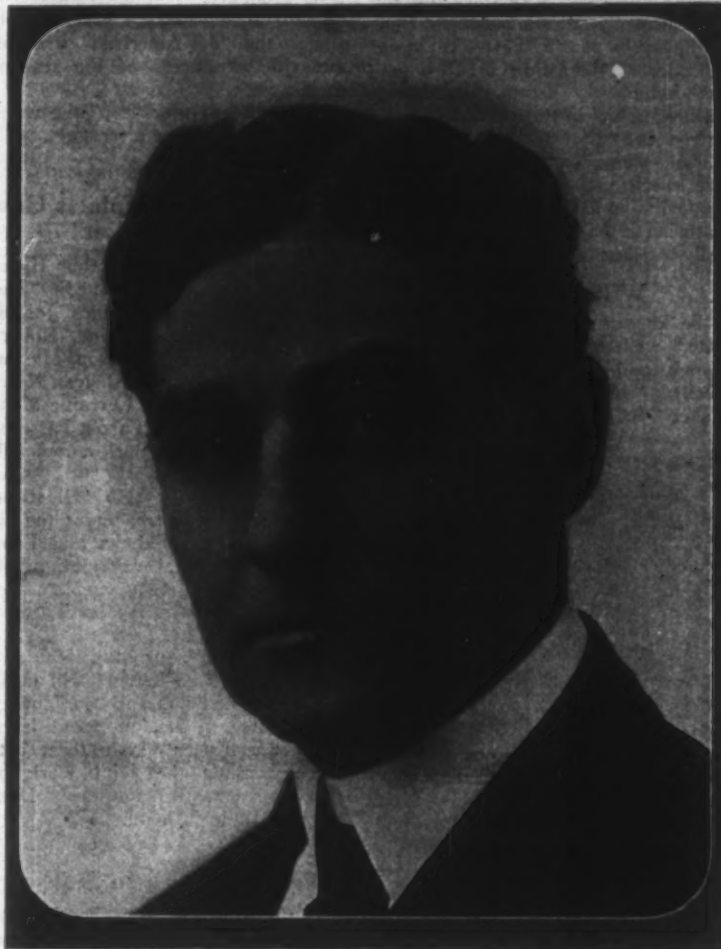
There's a lovely picture of Kenneth Stuart by Randolph Anders in the Green Room Club.

The boy who went to war, was wounded, returned maimed and finally died under treatment. A brave chap. A modest artist.

If you are near the club see this picture.

ognize the story. But Miss Hurst should have a sense of humor. Or rather she should use her sense of humor. I remember seeing a story I wrote done as a picture. It was nothing like what I had written. When I objected the producer said: "Well, why not sell us the same story again and we'll do it as you write it. And then we will have two pictures."

But the important thing is just what the courts will decide. If an author has the right in a play to say what changes will be made, I do not see why the author should not have the same right in a picture. It isn't a question of this particular picture, "Stardust." It is a bigger question. Yet I have heard it said again and again that there were many little things which Borzage put into "Hui-moresque" which made it the great success it was.



FRED STONE

Starring in R-C pictures, his first vehicle being "The Duke of Chimney Butte," a Western comedy

On the Rights of Authors

Fannie Hurst may be seeking publicity. That is what one of the motion-picture men told me. But what does it matter? Miss Hurst is seeking to restrain the picture company from releasing a picture because she says it is not the story she wrote. I can understand her claim. I have had one or two similar experiences. I know what it means to see a story done so that the author does not rec-

On Critics and Lectures

There is an epidemic of lectures of critics. Let me withdraw the word epidemic. Because they should be welcomed.

Alexander Wollcott is to lecture for New York University. And the general public will be admitted.

Kenneth MacGowan is to lecture for the School of The Theatre.

And Heywood Broun lectures everywhere. I say everywhere advis-

edly. Because Broun doesn't lecture. He talks. And he really has something to say. And always with a delicious viewpoint.

On "The Curtain"

And that reminds me that "The Curtain" will become a reality. Heywood Broun spoke at the studio of S. J. Wolf, where the plan for the Curtain was detailed.

The theatre will be built somewhere in the West 80's. A neighborhood theatre, but both professionals and amateurs will be used. And it will be used for all the arts. And for children's plays.

There is no question about the value of the idea. And it is refreshing to hear that so many stars have offered to help.

On Blackmer

Sidney Blackmer is to be featured. In "The Mountain Man."

Good.

C. L. Wagner presents the play and this is his first venture. Managers rarely feature people unless they must. Mr. Wagner says, "I know that theory. The managers seem to think that if they star an actor they will have to have him for the road. That may be true, but as against that I think when actors know they will get recognition from a manager they will work harder. Blackmer deserved it, and so he got it."

On Marionettes

Miss Owen, Tony Sarg and Hugo Reisenfeld.

All doing marionettes.

I suggest that you go to the Shubert to see Miss Owen's work, read Sarg's new book and go to the Rivoli for the children's matinees.

Marionettes are becoming the vogue. Sarg's book explains how a marionette theatre can be built in the home. You'll find it interesting.

On Grasso

There is a rumor to the effect that Grasso has lost his voice.

I do not want to believe it.

A few weeks ago I heard him and he had a very bad cold. At that time I was told that it was serious.

But I don't want to believe it.

On Ben-Ami

Ben-Ami at his very best. That to me is "The Idle Inn." Let the actors study this performance. They will see the mentality of the man. And how he is always an actor. He doesn't wait until the others are through. And he studies what they are saying and doing. The performance has finish and power and rises to heights.

And the staging of much of it is fine too. I wish the first and last acts had been slightly cut and the first act played a bit faster. But Arthur Hopkins has done the second act even better than Reicher who did it before.

But don't overlook Ben-Ami in this play.

The All-American Producing Firm of Vaudeville

By Johnny O'Connor

DELEGATED by a persistent editor to peruse compiled statistics and advise the readers of the "illustrious" *Mirror* as to the identity of the "All-American" producer or firm of producers of successful vaudeville productions during the season about to close, the thirsty writer pinned on his nose glasses, brushed up a fairly retentive memory and began the essential process of deduction.

It took but a few seconds to learn that the number of successful producers of vaudeville material during the current year could be counted on the thumbs of both hands. The selection of the "All-American" firm developed into a fourteen-karat, six-cylinder,

Ninety-Horse-Power Cinch

Such a "pick," while apparently difficult, was proportionately easy, seven productions from the office of Moore-Megley topping all others.

Now for a word or two about Menlo Moore and Macklin Megley. This combination, emanating from Chicago, from where the majority of successful vaudeville men emanate, including J. J. Murdock and Harry Weber (who, incidentally, supervises the booking of the Moore-Megley productions), have been easternly acclimated but a brief two years, yet in that short space of time, through the appliance of persistency, the application of class to their endeavors and the dogged determination of theatrical progressiveness, they have gilded vaudeville programs throughout the country with a class of productions that carry behind a body of heavy financial investment, a breadth of pretentiousness that would stagger the conventional producer of vaudeville acts.

In their two seasons of activity in the East, having found the Middle-West too tightly fertile for their ideas and ideals, they have given vaudeville

A Perfect Score

in productions—seven successes without a single failure. One might imagine such a combination capable of giving vaudeville "birth" to many more attractions, but Moore and Megley have a motto hung over their office door reading "*HASTE MAKES WASTE*," consequently they go to extremes in everything. Their last effort, the Santos and Hayes Revue, accredited by everyone as the genuine "class" of the season, taking up five months of time in its process of construction before it was introduced to the public.

Their "Flashes" with Doc Baker starred is another masterpiece, while the balance of their repertoire, including Charles Irwin in "On Fifth Avenue," The Corinne Tilton Revue, "Flirtation," and other acts bearing their trade-mark,

Surpasses Anything

shown in the Keith theatres during the season from the standpoint of

elaborateness, and more important from the gauge of judgment utilized in the selection of principals.

Moore and Megley are not the only producers who background their productions with a bank-roll. But accompanying the bank-roll, Moore and Megley show uncanny skill in their casting department. Each and every principal is firstly selected for his or her individual ability and then aptly fitted with material that blends into all the requirements of vaudeville success.

Their every department is supervised by an experienced expert in his own line. Fortified by such support as Composer Milton E. Schwarzwald and Lyricist Cliff Hess, the musical end of their investments is assured. No better combination, devoting their entire attention to one project, exists in vaudeville. For their investiture designs, the duty rests solely on the firm proper and one visit to their headquarters at 245 West 47th Street will attest to the solidity of their perfect judgment. No more elaborate business offices in the entire theatrical district exist.

Their plans for the immediate future entail ambitions that will give vaudeville an act by Avery Hopwood, featuring Edna Aug, a revue in which Polly Walker

Will Be Starred

to be known as "Little Miss Up-To-Date," written for the firm by Will Hough and probably a production labelled "Will O' The Wisp," with Mabel McCane in the stellar rôle.



MACKLIN MEGLEY

Other vaudeville productions are contemplated for release for the near future, but the "Sphinx-like" combination refuses to divulge any concrete information regarding those until they are ready for preliminary rehearsals.

While heretofore giving their entire attention to their vaudeville department, it may not be amiss to predict that Moore and Megley will soon



MENLO MOORE

include a musical show, plans having been formulated for its production, but no announcement having been made as to its identity or the location of its première.

Yes, it looked like a Herculean job to pick the "All-American" firm of vaudeville producers of the season, but it wasn't.

Moore and Megley "cop" the writer's selection without a struggle.

Hammerstein Completes Cast of "Blue Kitten"

The complete cast of Arthur Hammerstein's new musical comedy, "The Blue Kitten," now includes Joseph Cawthorn, Lillian Lorraine, Robert Woolsey, Douglas Stevenson, Marion Sunshine, Dallas Welford, Jean Newcombe, Victor Morley, Lorraine Manville, George Le Soir, Carola Parsons, May Kitchen, Betty Barlow and Bill Hawkins.

Rehearsals are now in full swing at the Apollo Theatre, under the direction of Edgar Selwyn and Leon Errol, and the initial presentation will take place on Monday evening, December 26th, at the Apollo Theatre, Atlantic City, N. J.

After playing out-of-town for two weeks, "The Blue Kitten" will make its New York debut early in January at a theatre to be announced later. "The Blue Kitten" is in three acts and represents the joint work of Otto Harbach, William Carey Duncan and Rudolf Primm.

No Orchestras In Houses

South Bend, Dec. 28.—South Bend film houses will depend upon organs entirely for their music after January 1, it was announced this week. Demands of the musicians' union, both as to scale and minimum number of men employed in each orchestra, led to the decision, managers said.

South Bend orchestras have run from eight to seventeen players at an average reported scale of \$75 per week.

Actors' Fund Benefit Jan. 20th

The annual benefit performance for the Actors' Fund of America has been set to take place on January 20th at the Century Theatre. It will be directed by Daniel Frohman.

Brooks Insures Employees Receive Insurance Policies

Again demonstrating their progressive policies, Brooks, prominent makers of stage attire, have presented to all of their 150-odd employees life insurance policies through a group arrangement, made with the Travelers' Insurance Company by their agent, Louis B. Bloom.

These policies range from \$500.00 to \$3,000.00, depending upon character and length of service, and are payable to the employees' dependants. Everyone connected with the Brooks organization, which solely occupies their own five-story building at 143 West 40th Street, with an annex at 1437 Broadway, was eligible for these policies, which required no medical examination.

Besides the life insurance protection, the policies include a permanent disability benefit which provides the payment of the face value of the policy. The Brooks Company, because of their various departments, make everything in stage attire for both women and men and are the only costumers who can completely "dress" any type of productions.

Brox Sisters Released by Rosen

The three Brox Sisters, who are now appearing in the Music Box Review, have settled their differences with Irwin Rosen, the producer and manager. Herman Spellman, their attorney, arranged for a conference with the attorney for Sam H. Harris and Irving Berlin. Irwin Rosen, who originally contracted for the girls' appearance in one of his productions and under which contract the girls were to be under his direction for a period of four years, surrendered all rights to the girls' services for the sum of \$3,000. The Brox Sisters have signed a new contract with Sam Harris and Irving Berlin.

Pilcer Coming Here

Harry Pilcer sailed last week from Paris for New York, where he will appear with Edith Kelly Gould in "Pins and Needles," an English musical piece, which will be presented at one of the Shubert theatres.

The show will be put on here by De Courville, who will bring to this country the entire English production for the American presentation of the piece. Pilcer at present is in Paris, where he has been for the last seven years, his coming visit to this country being the first in that length of time.

Stock Company in Knoxville

The Peruchi Stock Company opened an indefinite engagement at the Lyric Theatre, Knoxville, Tenn., on December 19th. The Peruchi company enjoyed a successful summer season at the Bijou, but was forced to leave on account of previously made engagements in the south. "Adam and Eva" was the opening bill.

Texas Guinan For Vaudeville

Texas Guinan, the two-gun picture star, is preparing a western sketch for vaudeville, featuring her artillery specialties and surrounded with the atmosphere of a mining camp dance-hall.

Is That So!

BIANCA ROBINSON has joined a stock company in Trenton, New Jersey, where she is playing the leading female rôles.

George Shor has become the proud daddy of a baby girl. She will answer to the name of Dorothy.

Samuel Shipman has written a new play called "The Hunted Lady."

Clare Kummer has written three new scenes for "The Mountain Man."

Grace Hamilton is now singing the rôle of the fortune-telling gypsy in "The Wild Cat."

Robert Milton

is staging "He Who Gets Slapped," the next production of the Theatre Guild.

Harry Ashford joined the cast of "Madras House" this week at the Neighborhood Playhouse.

Augustin Duncan will produce "The Steamship Tenacity" from the French play by **Charles Vildrac**.

Philip Goodman has purchased the dramatic rights to "The Old Soak" which has been made into a play by **Don Marquis**.

Margaret McKee, the California Mocking Bird is appearing in the cast of **Hanky Panky Land**, the Holiday Frolic at the Century Roof.

Katherine Roberts, the child actress who appeared in "Swords," and with **Margaret Anglin** in "Jeanne d'Arc," is appearing in the special performance of "Aglayaine and Selysette."

Wheeler Oakman

leading man in **Oliver Morosco's** two new productions, "Slippy McGee" and "The Half Breed," is now visiting in New York.

Margalo Gillmore, who appeared in "Alias Jimmy Valentine," will also be seen in "He Who Gets Slapped," when that play is produced by the Theatre Guild.

Edith Thayer, formerly seen in musical comedy, is appearing in the Christmas productions of "Little Red Riding Hood," and "Cinderella" at the Manhattan Opera House.

Nancy Welford, daughter of **Dallas Welford**, the English actress, has been added to the vaudeville act which **William Rock** is doing with his wife, **Helen Ebey**.

Donald Page, the handsaw musician who recently closed at **Shanley's** in New York, will leave on Thursday, for Montreal, where he will open an engagement at the Venetian Gardens.

Donna Montran, with **Murray Walker** and **Walter Davis**, opened on Monday in Philadelphia, in a new song and dance offering.

Arthur Prince has joined **Lieut. Thethion's** Sharpshooting act in vaudeville, opening with the turn on Monday, at **Loew's State** theatre in New York.

Laurel Lee

who was formerly seen in vaudeville with a single in which she was known

as the *Chummy Chatterer*, will open shortly in a new comedy musical skit called "Romance Ala Carte," in which she will be supported by four men.

Sammy Lee, who was last seen with the *Avon Comedy Four*, is now doing a new singlet act, under the direction of **Sammy Smith**.

Bonita will do a new act with **Sammy Wright**, the Hebrew monologist.

Harry Ross, who was formerly seen with **Nat Nazzaro, Jr.**, singing from the audience, will do a new two-act with **Sid Clark** in vaudeville.

Yvette Guilbert gave her annual recital at the Neighborhood Playhouse on Sunday night.

Marguerite Forrest has been added to the cast of "Steamship Tenacity."

Jack Cooke

who formerly did a single in vaudeville, is now associated with *Whitmark and Son*, the music publishers.

John Medbury, the columnist of the *New York Evening Journal*, will make his debut in vaudeville at the Palace in two weeks, under the direction of **Alf T. Wilton**.

Mrs. Grace Sully, mother of the famous *Sully Family* has recovered from injuries received in a fall two weeks ago.

Marion Sunshine Signed by Hammerstein

Marion Sunshine, who of late has been appearing in vaudeville, has been engaged by **Arthur Hammerstein** for an important rôle in his new musical comedy, "The Blue Kitten," which is now in rehearsal at the Apollo Theatre under the direction of **Edgar Selwyn** and **Leon Errol**.

Bare Legs Banned

Cincinnati, Dec. 27.—The Mayor has served notice on all resident managers of local vaudeville and legitimate houses that the regulation against bare legs will be strictly enforced. Tights and fleshings will be demanded of all visiting artists and choristers upon pain of revocation of the theatre license.

The sudden announcement from City Hall is said to have been inspired by pressure brought by the Church Federation, which has been reporting each violation.

The order will affect most of the musical comedies that have been getting by with the bare legs stunt when appearing at local houses. A story is circulating that the Mayor has threatened to revoke the license of a local legitimate house here that is to house a musical comedy the manager of which intends to defy the ordinance.

Vaudeville acts will not be allowed to appear without tights or fleshings, beginning immediately. Acts appearing locally that have ignored the order have had to secure the necessary tights at the last minute, sometimes securing a set that didn't fit, thereby detracting from the merit of the act.

Haverhill Academy Sold

Haverhill, Mass., Dec. 27.

The Academy of Music here, for the past four or five years devoted to permanent stock, has been purchased by **Wm. R. Mobley** and **Frank P. Miller** and will be devoted to moving pictures.

Mr. Moberly, lessee of the *Lafayette* and *Majestic* theatres here, with **Mr. Miller** will look after the interests of the three houses.

Messrs. Mobly & Miller take charge at once and the new policy goes into effect in January.

Passion Play in February

"Veronica's Veil," the American version of the great religious drama "Oberammergau" will inaugurate its eighth consecutive season on Sunday, February 26th, at **St. Joseph's Auditorium**, Central Avenue and Trappahagen Street, West Hoboken, N. J.

Performances will be given on every Sunday afternoon, Tuesday, Thursday and Sunday evenings during the Lenten season.

The 300 players who make up the two casts in this gigantic production have been rehearsing since last September. Dress rehearsals will begin in January and will continue until the opening performance.

"Veronica's Veil" has been produced at **St. Joseph's Auditorium**, West Hoboken, 204 times in the past seven years and has been witnessed by over 350,000 people. While "Veronica's Veil" is based on the fundamental teachings of early Christianity as they are told in the New Testament and the players portray very vividly the various characters and incidents that led up to the betrayal the sufferings and crucifixion of Christ while He was here upon earth, still the play offends no one, no matter what his or her religious beliefs may be.

The director, **Rev. Father Conrad, C.P.**, has made elaborate preparations for the coming season. Many new electrical effects have been added to the mechanical part of the production. The Auditorium has been redecorated and the mural paintings are of such a character that it seems as though the entire setting was taken from the early days of the Christian era.

Lyons Must Pay Theatre

Arthur Lyons, the agent, has been ordered by the **V. M. P. A.** to pay a claim of \$65 to the **Central Theatre**, Jersey City, for misrepresentation and failure to produce the act of **Nora Jane & Co.** after notifying the house that the act would appear.

Fally Markus, who books the house, was notified the act hadn't arrived, and secured a substitute. When **Marcus** notified **Lyons**, the agent said the act was ill.

An investigation revealed the act had no cognizance of any such booking and had never seen contracts for the date. An appeal to the **V. M. P. A.** on the grounds that **Lyons** held a **Loew** franchise and came under its jurisdiction was made by the **Central** management.

The agent has promised to pay after January 1, but **Markus** will seek judgment immediately.

Ryan Estate \$84,178

An accounting in the estate of **Joseph J. Ryan**, youngest son of **Thomas Fortune Ryan**, was filed in the **Surrogate's Court** last week by **Charles A. Curtin**, appointed temporary administrator pending the contest of the will by the widow, **Mrs. Nannie Morse Ryan**. The will gave the bulk of the estate to **Dorothy Lucille Whiteford**, an actress.

The value was fixed at \$84,178, of which \$41,904 was in cash in the **Equitable Trust Company**. The administrator has paid \$5,968 to **Mrs. Ryan** on a claim in connection with her separation agreement.

ANATOL FRIEDLAND'S
The Fox Trot Sensation
"WHO"
BELIEVED IN YOU?

CONSTANCE BINNEY

looks up from her Christmas list and says, "Now who is it I haven't remembered?" Miss Binney is starring in *Realart* pictures. She recently appeared in "The Case of Becky"

EQUITY, AUTHORS, DRAMATISTS, JOIN FORCES TO FIGHT POLITICAL CENSORSHIP

Have Sent Invitation to All Managers, Civil and Religious Institutions to Co-operate, Aim to Keep Stage Clean Without Political Interference

THE Authors League of America, the American Dramatists and the Actors' Equity Association of America joined last week in an effort to formulate measures which will obviate the necessity of political censorship in the theatre. Invitations to cooperate in the movement have been sent to the Producing Managers' Association and to the heads of civil and religious organizations that have a clean theatre as their objective.

The organizations now definitely committed to the movement have memberships covering practically all of the authors, dramatists, and actors in the United States. The Authors' League covers 1,800 writers, the Dramatists' Guild has a membership of 275 playwrights, and the Actors' Equity Association includes more than 16,000 players.

A system whereby prompt action will be taken regarding the production of plays which provoke public protest is planned. This, it is declared, will be far more efficient and far more constructive from the standpoint of artistry than any political censorship. The announcement sent out by the Associations concerned read as follows:

"The Authors' League of America claims and holds sacred the right of the dramatist to deal sincerely with any subject of dramatic value, but it joins with all persons who regard the theatre with esteem and affection in deploring resort to salacity and vulgarity with no object other than private profit.

"The Dramatists' Guild is convinced that the distinction between these two aims is always obvious. Consequently, it holds professional censorship to be unnecessary, as its workings, with respect to motion pictures here and to drama abroad, have proved to be indiscriminating, destructive and inimical to the finest and most sincere in drama and literature.

"Believing that authors themselves are best fitted by instinct, education, training and experience to judge the propriety of their material, and to uphold the honor and dignity of their calling, and viewing with regret and alarm the conditions set forth above, the Authors' League of America and the Actors' Equity Association have joined in the fight against these evil conditions and in order to gain the highest measure of strength and real effectiveness, an invitation to co-operate has been sent to the Producing Managers' Association and to the heads of these organizations—civil and religious—that have a clean theatre as an objective. With such a combination, including every force concerned with the problem, the best of results may be expected in all confidence."

The letter sent to Sam H. Harris,

President of the Producing Managers' Association, read as follows:

"The Authors' League of America, Inc., the Actors' Equity Association and the American Dramatists have appointed committees to take prompt action regarding the production of plays that provoke public protest, and to obviate the inevitable consequences of that protest. Do you care to appoint a committee of three to act with us in this matter?

"Sincerely yours,

Jesse Lynch Williams,
"President Authors' League of America;

"John Emerson,
"President Actors' Equity Association;

"Owen Davis,
"President the American Dramatists."

Details of the system have not yet been worked out. Various plans for this system will be discussed at a meeting of the representatives.

New Scenic Idea

A decided innovation and a great boon to acts and producers is one this week brought out by that energetic and progressive scenic artist, L. E. Larsen, who conducts the destiny of the Universal Scenic Studios in Chicago. In his sumptuous office he has constructed a miniature stage—an exact replica of the regulation legitimate stage, with all its lofts, riggings, etc. On this stage he has hung many gorgeous drops and installed artistic settings. Should anyone be in the market for a drop, scene, setting or the like, Larsen will produce it in miniature and install on this stage, with all the lighting effects; further, he has mannikins that he will dress with the costumes used in the particular act and thus give the prospective purchaser an exact idea and reproduction of how the act will look as presented on the regular stage. In this way there is eliminated all possibility of disappointment, as one knows beforehand how effective the act will look from front!

Leo Altman Here

Leo Altman, late grand concert master of the National Conservatory at Budapest, recently arrived from abroad, will give a series of concerts shortly.

He will tour all the principal cities of the country.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Address to the Office of the Association

A manager last week deducted part of a member's salary to settle a claim which had been made against her by a millinery shop. The player took up the matter with this organization and was informed that no manager has the right to withhold any employee's salary to pay bills which tradesmen claim to hold against him or her. The settlement of such accounts is the player's own concern. Possibly the milliner's bill was faulty; but aside from the rights and wrongs of the matter, it is clearly beyond the province of any manager to pass judgment in such cases. He might as well undertake to pay his players' club bills, rent, and so forth out of their salaries—a regular peonage system.

It is just as well to have your paid-up Equity card upon your person. There is the case, for example, of the manager who recently refused to pay for an extra performance. Our representatives pressed the matter and finally the manager agreed to pay the extra eighth to all players who could show a paid-up card.

There were many Equity members in this company, but only a few had paid-up cards with them. Some had to send to New York for them; some couldn't find them at all. The moral is obvious.

A member playing in a successful production which has just opened suggested that a sport suit be furnished her for the last act. The manager insisted upon furnishing her with a gray dress, for which she was obliged to furnish shoes and stockings. After viewing this costume on the stage, however, the manager changed his mind and decided upon a sports suit, for which he wished our member to furnish another pair of shoes and stockings. This obviously is unfair, and will be taken up at once by our representatives.

Mr. Charles Wagner, manager and producer of "The Mountain Man" has been elected a member of the Producing Managers' Association.

Mr. Russell Janney, manager of "Pomander Walk," has informed a Chorus Equity representative that he himself will pay the initiation fee and the dues of those of his chorus who have not the necessary funds to join the Chorus Equity.

A profit of several thousand dollars is expected from the Chicago Ball. It was a notable success. Great credit is due to Mr. Bruce McRae, Mr. Frank Bacon and all the others concerned.

The Equity has joined with the Authors' League and the American Dramatists in an effort to formulate some plan whereby a political censorship of the stage may be avoided.

FRANK GILLMORE,
Executive Secretary.



WESLEY BARRY

the youthful star of Marshall Neilan's "Penrod" is making a determined effort to be Santa Claus

ANATOL FRIEDLAND'S
The Fox Trot Sensation

"WHO"
BELIEVED IN YOU?

Proctor Treats Kiddies

F. F. Proctor's Fifth Avenue Theatre was filled to capacity, Saturday morning, December 24, the occasion being a special performance for children from the poorer sections of the city. The tickets were distributed through the medium of an ad. that appeared for some days, upon the moving-picture screen of the theatre offering seats free to any adult who would guarantee that he or she would give same to a poor and needy child, and also through the helpful suggestions from the teachers in the schools. There are thousands of children in the city not even subject to organization entertainment, inasmuch as they do not live in any state, city or private institution, and many of these, seldom, if ever, enter a place of amusement. It was from this field that the kiddies were collected. A good, bright vaudeville show, with some well-known stars among the acts, formed the greater part of the entertainment, but there were many extra features introduced; one of these was a real chimney and a real Santa Claus coming out of it, who talked to the kiddies for a few moments, and also the introduction of some well-known moving-picture stars and men from the sport world, etc. Among the very well-known vaudeville stars who appeared were Margaret Young, Herman Timberg, Roscoe Ails & Band, Alfred Goulet, winner of the six-day bicycle race, was present, and numerous others from every walk of life. These men and women wanted an opportunity to help these little kiddies. Great credit is due to Manager Bill Quaid, whose idea it was.

Hotel Men Dine Actors

John P. Flannery and George Griffiths, the new owners to the Felix-Portland Hotel on West 47th Street, gave a Christmas dinner to those members of the profession who could not go home for their Christmas dinner. After dinner was served a jazz band was made up by the attending guests, the dining room was cleared and a dance held sway. Among those present were Bert Earl and his eight girls, McKinney, Miss Purchase, Ed. Pardose, Charles Gross, Betsy Ross, Helen Claire, Trixie Packard, Frank Donnegan, Bonnie O'Daire and Mr. and Mrs. John P. Westcott.

Testimonial Performance
Adler

On the golden anniversary of his stage career, Jacob P. Adler will be the guest of honor to a testimonial performance at the Manhattan Opera House on Sunday, January 15, next. In the fifty years Mr. Adler has been on the stage his entire time has been devoted to the development of the Jewish art, and has won a place in the hearts of the Jewish people through his acting.

The executive committee has been made up from a group of professional, business men and artists.

Gypsy Belle to Marry

Al. K. Dow, well-known booking agent connected with Walter J. Plimmer Vaudeville Agency, will be married, January 21, to Belle Newman, better known on the vaudeville stage as Gypsy Belle the Violinist. The wedding will be held at the Mansion Hall in Greenwich Village.



MIRIAM BATTISTA

playing an important part in "At the Stage Door," the William Christy Cabanne production for R-C

Two-Year Tour for "Circle"

The Selwyns have just completed arrangements for a two-year tour of "The Circle" with the entire company of players now being presented in it at the Selwyn Theatre.

On January 8 the Somerset Maughan comedy will be moved into another Broadway theatre, the move being necessitated by the Selwyns' contract with Arthur Hammerstein for the Selwyn Theatre for his presentation of "The Blue Kitten," which will have its New York opening on January 8, with Lillian Lorraine and Joseph Cawthorne in the leading rôles.

Laurette Taylor Opens
Thursday

The company that will appear with Laurette Taylor in J. Hartley Manners' new play, "The National Anthem," has now been completed and will include among its principal members Ralph Morgan, Dodson Mitchell, Frank Thomas, Ritchie Ling and Lillian Kemble-Cooper.

Mr. Manners himself is directing the rehearsals which are now in full swing. The first performance of the piece will be given at the Lyceum Theatre, Rochester, New York, next Thursday night, December 29. New Year's week it will be the attraction at the National Theatre, Washington.

Clare Eames to Marry

Miss Clare Eames, the actress who played the title rôle in John Drinkwater's "Mary Stuart" and this season played the lead in Sidney Coe Howard's "Sword," is engaged to marry Mr. Howard, the author of her recent vehicle. Miss Eames is the daughter of Mr. and Mrs. Hayden Eames and a niece of Mme. Emma Eames de Gorgorza. Mr. Howard is a native of San Francisco and a graduate of the University of California.

Rose Renames Play

Edward Rose has renamed his new play from "The Rose of the Ghetto" to "Rosa Machree." Lee Morrison is to produce it. There is some mystery concerning the actress who is to play the title rôle, but Mr. Morrison hints that she is well known in other circles and will make her first important appearance on the English-speaking stage at this time.

BROADWAY TIME TABLE—Week of Jan. 2d

Play	Principal Players	What It Is	Theatre	Location	Time	Est. Week's Sale
"Alias Jimmy Valentine"	Margalo Gilmore and Otto Kruger	Revival of melodrama	Dec. 6 Gaiety	Bway & 46th	8.15—W. & S. 2.15	\$10,000
"Ambush"	Frank Reicher	Very good drama	Nov. 2 Belmont	East 48th	8.20—Th. & S. 2.20	\$4,000
Anna Christie	Pauline Lord	An O'Neill drama of the sea	Nov. 28 Vanderbilt	West 48th	8.30—W. & S. 2.30	\$7,000
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23 Morosco	West 45th	8.30—W. & S. 2.30	Capacity
A Bill of Divorcement	Alma Pollock, Janet Beecher	Very good drama	Oct. 10 Times Square	W. 42nd	8.30—W. & S. 2.30	\$11,000
Blossom Time	Olga Cook, Ber. Peacock, Wm. Danforth	Excellent musical play	Sept. 28 Ambassador	West 48th	8.30—W. & S. 2.30	\$14,000
Bluebeard's Eighth Wife	Ina Claire	French farce	Sept. 19 Ritz	West 48th	8.30—W. & S. 2.30	\$9,000
Bombo	Al Jolson	Jolson at his best	Oct. 6 Jolson	West 50th	8.30—W. & S. 2.30	Capacity
"Bought and Paid For"	Helen MacKeller	Revival of melodrama	Dec. 7 Playhouse	East 48th	8.30—W. & S. 2.30	\$7,000
The Chocolate Soldier	Donald Brian, Teasa Kosta	Elaborate revival	Dec. 12 Century	West 63rd	8.30—W. & S. 2.30	\$12,000
The Circle	John Drew, Mrs. Leslie Carter	Star cast in Maughan play	Sept. 12 Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
The Claw	Lionel Barrymore	Typical Barrymore vehicle	Oct. 17 Broadhurst	West 44th	8.20—T. & S. 2.20	\$8,500
Danger	H. B. Warner	Reviewed in this issue	Dec. 23 39th Street	West 39th	8.30—W. & S. 2.30	\$6,000
Demi Virgin	Hazel Dawn	Risque Comedy	Oct. 18 Eltinge	West 42nd	8.20—T. & S. 2.20	Capacity
The Dover Road	Charles Cherry and Winifred Lenihan	Reviewed in this issue	Dec. 23 Bijou	West 45th	8.30—W. & S. 2.30	1st Week
"The Dream Maker"	William Gillette	Detective comedy	Nov. 21 Empire	Bway & 40th	8.20—T. & S. 2.20	\$9,500
Dulcy	Lynn Fontanne	Highly amusing comedy	Aug. 1 Frazer	West 42nd	8.30—W. & S. 2.30	Capacity
Face Value	Leo Ditrichstein	To be reviewed next week	Oct. 1 Frazer	W. 40th	8.15—W. & S. 2.15	1st Week
The First Year	Charlotte	Comedy of small town life	Oct. 20 Little	West 44th	8.30—W. & S. 2.30	Capacity
Get Together	Ada Lewis, Louise Groody	Entertaining Hippodrome show	Sept. 3 Hippodrome	9th Av. & 43d	8.15—Daily 2.15	\$45,000
Good Morning Dearie	Lionel Atwill	Excellent Musical Show	Nov. 1 Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
The Grand Duke	Idea Payne	French Drama	Nov. 1 Lyceum	West 45th	8.20—T. & S. 2.20	Capacity
The Great Broxopp	George Arliss	Light Comedy by A. A. Milne	Nov. 15 Punch & Judy	East 49th	8.30—F. & S. 2.30	\$4,000
The Green Goddess	Irene Franklin	Thrilling melodrama	Jan. 18 Booth	West 48th	8.30—F. & S. 2.30	Capacity
Greenwich Village Follies	For Two Weeks	John Murray Anderson revue	Aug. 30 Shubert	East 48th	8.30—W. & S. 2.30	Capacity
Hanky Panky Land	Ruth Shepley	Christmas spectacle	Nov. 28 Cort	West 45th	8.20—W. & S. 2.20	1st Week
"Her Salary Man"	Jacob Ben-Ami	Pleasing comedy	Dec. 20 Plymouth	West 61st	8.30—T. & S. 2.30	\$9,000
The Idle Inn	Billie Burke	Drama of Jewish life	Nov. 7 Henry Miller's	West 43rd	8.30—Th. & S. 2.30	Capacity
The Intimate Stranger	Vivian Martin, Lynn Overman	Charming & diverting comedy	Nov. 7 Nora Bayes	West 44th	8.30—W. & S. 2.30	\$6,500
Just Married	Lesore Ulric	Farical comedy	Apr. 28 Belasco	East 44th	8.15—Th. & S. 2.15	Capacity
"Kiki"	Maria Doro, Frederick Perry	Excellent character study	Nov. 29 Klaw	West 45th	8.30—W. & S. 2.30	\$9,000
Lilies of the Field	Joseph Schildkraut, Eva Le Gallienne	Comedy Drama	Oct. 4 Klaw	West 46th	8.15—Th. & S. 2.15	Capacity
Liliom	Norman Trevor and Margaret Dale	Pantasy by Molnar	Dec. 24 Fulton	West 46th	8.30—W. & S. 2.30	Capacity
The Married Woman	Will Rogers, Carl Randall	Reviewed in this issue	Dec. 24 Princess	West 30th	8.30—W. & S. 2.30	1st Week
Midnight Frolic	Sydney Blackmer	Ziegfeld production	Nov. 17 N. Am. d'Am Road	West 42d	11.00—	Capacity
The Mountain Man	Sam Bernard, Wm. Collier, Florence Moore	Clare Kummer comedy	Dec. 12 Maxine Elliott's	West 39th	8.30—W. & S. 2.30	\$8,000
Music Box Revue	Ed. Wynn	Gorgeous revue	Sept. 22 Music Box	West 45th	8.30—W. & S. 2.30	Capacity
Nature's Nobleman	Elizabeth Hines, Robinson Newbold	Comedy Drama	Nov. 14 48th Street	West 48th	8.20—W. & S. 2.20	Capacity
The O'Brien Girl	Marilyn Miller, Leon Errol	Excellent Musical Revue	Oct. 3 Liberty	West 42d	8.30—W. & S. 2.30	Capacity
The Perfect Fool	Miller & Lyles, Sisale & Blake	A better-than-usual revue	Nov. 7 Geo. M. Cohan	B'way & 42d	8.30—W. & S. 2.30	Capacity
Sally	Ernest Truax	Superior musical comedy	Dec. 21 New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Wm. Faversham	Negro musical comedy	May 23 63rd Street	West 63d	8.30—W. & S. 2.30	\$10,000
Six Cylinder Love	Arnold Daly, Blanche Yurka	Clever automobile comedy	Aug. 25 Sam H. Harris	West 42d	8.30—W. & S. 2.30	Capacity
The Squaw Man	Julia Sanderson	Reviewed in this issue	Dec. 26 Astor	Bway & 45th	8.30—W. & S. 2.30	1st Week
"The Wife With a Smile"	Edith King, Harry Davenport	Arnold Daly in double bill	Nov. 28 Garrick	East 35th	8.30—Th. & S. 2.30	\$6,000
and "Boulevard"	New repertoire company	Average musical comedy	Aug. 9 Casino	Bway & 39th	8.30—W. & S. 2.30	Capacity
Tangerine	B. F. Keith Features	Moralistic Comedy	Oct. 3 Longacre	West 48th	8.20—W. & S. 2.20	\$9,000
Thank You	Shubert Advanced Vaudeville	Reviewed in this issue	Dec. 23 National	West 41st	8.30—W. & S. 2.30	1st Week
Trilby	Shubert Advanced Vaudeville	Weekly change of bill	Dec. 23 National	Bway & 47th	8.00—Daily 2.00	Capacity
Vaudeville	Elsie Ferguson	Weekly change of bill	Dec. 23 National	West 44th	8.15—Daily 2.15	Capacity
Vaudeville	Olga Petrova	Interesting drama	Dec. 23 National	Bway & 50th	8.15—Daily 2.15	Capacity
The Varying Shore	Marion Greene	Reviewed in this issue	Dec. 5 Hudson	West 44th	8.30—W. & S. 2.30	\$10,000
The White Peacock		Spanish music-drama	Dec. 26 Comedy	West 41st	8.30—W. & S. 2.30	1st Week
"The Wildcat"			Oct. 26 Park	Bway & 50th	8.15—W. & S. 2.15	\$12,000

Broadway Buzz

By Jim Gillespie

NOW that Christmas is over everybody will start making resolutions for the coming year.

New Years resolutions are very fragile and many have been broken by the dropping of a word.

If your next-door neighbor resolves to do no more knocking, leave the lock off your door so that she may keep her promise.

If your wife promises to wave dough, be prepared to live on stale bread.

Some people resolve to turn over a new leaf and then go to the public library to fulfill their promise.

The person who resolves to be charitable usually begins by saying, "Take it from me."

Some people resolve to stop talking inwardly, which simply means they will no longer be on speaking terms with themselves.

Some men resolve to let their wives have the last word. This resolution is unnecessary because a woman always has the last word, including her husband's name.

Many married men resolve to come home early at night. That's so they can have an early dinner and make a quick get-away for the evening performance.

One of the biggest pests is the fellow who resolves not to buy any more cigarettes. He lives up to his word by smoking yours, and if you are not of a saving disposition he leads you into the United so that he may get the coupons.

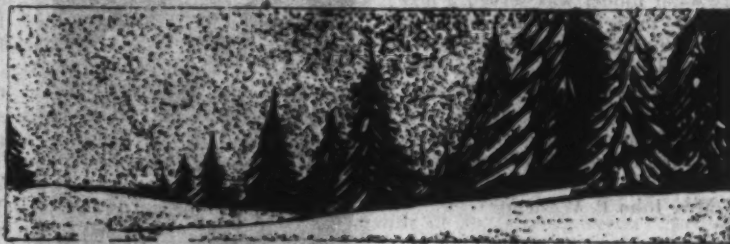
Most people take the pledge on a Bible, but a lot of them receive it in a pawnshop.

A woman will persuade her husband to stop gambling and then bawls him out by saying he will never get ahead because he is afraid to take a chance.

In the old days if a fellow decided to come clean, he raised his right hand. Nowadays he comes clean by raising both of them.

Everybody tries to do each other good, which accounts for many firms going into the hands of receivers.

Few people resent a scolding on January 1st because they regard it as a New Year's call.



We know hundreds of fellows who received neckties for Christmas, but we do not know of one who received collars.

Last week department stores were kept busy selling Christmas gifts. *This week they will be kept busy exchanging them.*

Most people have Christmas trees because the custom dates back to their forefathers. Which makes it appear like a family tree affair.

A man committed suicide last week by hanging himself after receiving a box of cigars. The authorities are holding the sender, claiming he was responsible for the man getting the rope.

Some girls celebrate the holidays by hanging mistletoe in their homes. After coming in contact with a few of the above girls many fellows are thankful that Christmas comes but once a year.

Have your friends been handing around cigars since Christmas? We sampled a few and were surprised to learn we had that many enemies.

Broadway cafts announce many novel treats for their patrons' New Years eve. (Headline). We hate to be pessimistic, but the word "treat" does not exactly ring true.

Should it rain New Year's eve it will be useless to sing *It's Always Fair Weather When Good Fellows Get Together*.

Ring Out the Old Year and Drink in the New

Tables are now being reserved for New Years Eve, and if the usual brawl take place the operating tables should be in great demand.

Should a baby girl be born December 31st, it is only natural that she should be christened Eve.

Twelve o'clock will be the zero hour for joyous divisions to send over a barrage of corks.

Everybody will be in good spirits providing they get the real stuff.

Everyone will be wide awake except the dry agents who, of course, will insist upon arrest.

However, dry agents must be admired for their spunk. Few of them have been known to take water.

Dry agents follow liquor which accounts for them being called chasers.

New Year's Eve always calls for much toasting, which gives many people a chance to burn up their enemies.

Following a wild party a fellow often discovers that glasses were not the only things touched.

During a New Year's celebration some people resolve to go straight and wind up by walking home in circles.

Some people will not know they like celery tonic until they order champagne.

Everything will be of the pop variety including prices and they will soar.

Everybody will be happy and will be provided with horns, bells and other noise making devices, which makes it appear that "speak-easy" joints will have a hard time being heard.

A novel publicity stunt was staged on Broadway this week in behalf of "The Right Way." Five men dressed as convicts in full prison regalia were lockstepping along in charge of several keepers. It is understood a band will be added to the parade and that the marching tune will be Sousa's "Stars and Stripes."

We almost admire the nerve of the poor fellow who sent word to the Xmas Charity fund that he needed a pair of shoes for his Cadillac car.

The Christmas dinners at the N. V. A. Club last Monday were voted a huge success. The affair was run a la cafeteria style with all the boys and girls forming lines, which led direct to his majesty, the Turkey. One performer who had been standing in line for quite some time said it was the longest route he had ever played. Some misguided youngsters sat at a table and waited for service, and from late reports they were still waiting. Everything was run in an orderly manner and nobody fought to be first, though quite a number hit the line for seconds.

Some places will insist that you carry your own liquor and you really cannot blame them. A person should not drink liquor if he cannot carry it.

The new year will receive a royal welcome and everybody will partake of the joyous festivities. Ice water will be snubbed during the evening but will be a welcome visitor the following day.

Fashion Note

Since the nickel slots have been installed in the subway many girls have patronized them for the purpose of looking over the new styles.

So far we have not heard any New Year's resolutions. With molasses selling at a dollar a throw, few fellows find it necessary to take the pledge.

Or It Could Have Been A Silk Hat!



The New Plays

"THE SQUAW MAN" William Faversham, Olga Petrova, Leo Ditrichstein, Among New Offerings

Faversham Revival at Astor

Play in four acts, by Edwin Milton Royle. Revived at the Astor Theatre, Dec. 26.

CAST

Henry Wynnegate.....J. Malcom Dunn
Diana.....Julia Hoyt
Lady Elizabeth Wynnegate.....Winifred Harris
Lady Mabel Wynnegate.....Elizabeth Bellairs
Capt. James Wynnegate.....William Faversham
Malcolm Petrie.....H. Cooper Cliffe
Bates.....George Schaeffer
Sir John Applegate.....Frank Hollins
Rev. Belachazar Chiswick.....Gerald Rogers
Lieut. Markwell.....Raymond Van Rensselaer
Lieut. Crosby.....Ralph Sumpter
Big Bill.....Burr McIntosh
Shorty.....Emmett Shackelford
Andy.....Bertram A. Marburgh
Grouchy.....Herbert Ashton
Baco White.....Herbert Farjeon
Tab-y-wan.....Riley Hatch
Nat-U-Rich.....Josephine Royle
Little Hal.....Bernard Durkin
Cash Hawkins.....Willard Robertson
Nick.....Edmond Soraghan
Bud Hardy.....William Frederic
Pete.....Harry Hanlon
Parson.....Frank Lyon
McSorley.....Chauncey Causland
Parker.....Murray Darcy
Mrs. Hiram Doolittle.....Emily Lorraine
Mr. Hiram Doolittle.....William T. Hays
Punk.....Curley Judge

William Faversham revived his well-remembered play, "The Squaw Man," at the holiday matinee Monday at the Astor Theatre. It was sixteen years ago that Mr. Faversham first played this impressive play, and it is interesting to note that the play still contains the elements of good entertainment and real solid heart-throbs. The big climax in the third act is just as effective and heart-rending as it was sixteen years ago. It is the big scene where the noble-hearted Jim finds himself confronted by the old life when he is tied to the west by the squaw and little Hal.

Mr. Faversham enacts Jim with his general quiet effectiveness and reserve, making the part live. Riley Hatch is very good as the Indian Chief. Josephine Royle, daughter of the author, (who recently made such a favorable impression in "Launcelot and Elaine") played Nat-U-Rich with becoming dignity. Burr McIntosh and H. Cooper Cliffe were both good. The large cast is effective, particularly Julia Hoyt as Diana.

JOHN GEOFFREY.

"THE WHITE PEA-COCK"

Petrova's Play at the Comedy

Play in three acts by Olga Petrova. Produced by Mme. Petrova at the Comedy Theatre, Dec. 26.

CAST

Anna.....Ludmilla Toretzka
Marietta.....Doris Carpenter
Don Miguel di Ribera y Santallos.....Leon Gordon
Rafael Rodriguez.....E. L. Fernandez
Revette di Ribera y Santallos.....Mme. Petrova
The Countess Wyanoek.....Letha Walters
Captain Hubert Lang.....George C. Thorpe
Don Caesar di Mendoza Gonzales.....Malcolm Fassett
Joselito.....Charles Brokaw
Pedro.....Judson Langill

Olga Petrova, who has of late been appearing in the films and on the vaudeville stage, returned to the legitimate, at the Monday holiday matinee, in a new florid romance of which she is the author, producer, and star, all in one. Her talent is undeniable, and her personal appearance is a great asset. She is thrillingly beautiful, and moves with a grace that is superb.

The play itself, which caused sedate Boston to fret a little, is a

gaudy type of melodrama, full of grand opera hysterics and comic opera costumes. The action takes place in Seville, which at the start calls for bright colorings. Revette di Ribera y Santallos, played with intensity by Mme. Petrova, is discovered trailing about her bed-room attired in a gorgeous gown of blue-green brocade, which she soon abandons for a more comfortable sleeping dress with a train several yards long. A handsome stranger in a Don Jose costume enters via the window, and—the rest is about what you expect after reading "The Sheik!" He has really escaped from the jail, but looks like a prince in disguise. Revette is involved in a scandal, but at eleven o'clock she lands forever and respectfully in the hero's arms, with only a bullet wound and internal injuries for her trouble.

Mme. Petrova moves majestically and gorgeously throughout the play, and succeeds in making it entertaining, at least pictorially. Malcolm Fassett and E. L. Fernandez are two excellent players who contribute much to the performance. It is an interesting evening, and there are doubtless plenty of people to flock to see this colorful play.

HOMER DWIGHT.

"BULLDOG DRUMMOND"

Melodrama at the Knickerbocker

Melodrama in four acts and five scenes. Founded on "A Book of Adventure," by Sapper. Produced at the Knickerbocker Theatre, Dec. 26.

CAST

Captain Hugh Drummond.....A. E. Matthews
Algy Longworth.....Goefrey Millar
Peter Darrell.....H. Franklyn Bellamy
Carl Peterson.....Sam Livesey
Dr. Henry Lakington.....C. H. Croker-King
James Handley.....St. Clair Bayfield
W. Hocking.....William W. McNeill
William G. Travers.....George Barraud
Denny.....Edward M. Favor
Derbyshire.....Thomas Gillen
Marcovitch.....Wallace Hickman
Brownlow.....James A. Boshell
A Chinese Mute.....G. Tracy Barrow
Attendants.....J. W. Albaugh Jr., J. H. Hunt
Irma Peterson.....Mary Robson
Maid.....Augusta Davis
Phyllis Benton.....Dorothy Tetley

Blood and thunder, thrills, and lots of gun-play. "Bertha the Sewing-Machine Girl," unhand-me-vallain, flashing knives and electric doors. Dope, sneaky servants, and dreadful deep-dyed villains. All these and much more in the zippy melodrama at the Knickerbocker which comes as one of those terrifying contrasts on the heels of "The Wandering Jew." Truly, the life of a theatre usher must be one darned thing after the other, unless she works at the Little Theatre. Or maybe the Morosco.

An American multimillionaire is captured, and for three hours of excitement he goes through enough thrills to turn his hair gray. Bulldog Drummond is played with rare skill by A. E. Matthews, and he puts over his stunts with a wallop. The rest of the cast enter into the spirit of the play, and most of the audi-

ence, by overlooking implausible and impossible happenings, enjoyed the performance hugely. Sam Livesey, and C. H. Croker-King were delightfully terrifying. Dorothy Tetley was an attractive heroine.

HOMER DWIGHT.

"FACE VALUE"

Ditrichstein in New Comedy

A comedy in three acts, by Solita Solano from the Italian of Sabatino Lopez. Produced at the new Forty-ninth Street Theatre, Dec. 26.

CAST

Cecilia Leonard.....Nellie Burt
Henry.....M. A. Kelly
Edward Barton.....Lee Millar
Jose Henriquez.....Leo Ditrichstein
Alexis Borosouff.....Alexis Polianov
Harry Stewart.....Hugh O'Connell
Mrs. Rose Jennings.....Josephine Hamner
Alma Curtis.....Frances Underwood
Dr. Frederick Curtis.....Orlando Daly
Arabella Mapes.....Clara Mackin
Miss Farrell.....Mary Duncan

The new farce in which Leo Ditrichstein appeared Monday night, is a footless sort of play, originally called "The Homely Henriquez" and now renamed "Face Value." Mr. Ditrichstein covers up his own good looks for the purpose of farce, and to prove that, despite the author's contention that lovely women won't fall for a homely man, after all they sometimes do. He appears in a brick-red wig and horn-rimmed spectacles to further create the illusion of ugliness. But in spite of his unattractive facial attributes, he has personality enough to charm most of the women in the cast and he does so with the customary Ditrichstein relish of the task. He almost seduces his friend's wife, and almost persuades his own ward to marry him, and in general makes himself most agreeable to the fair sex.

Perhaps it is intended as a solace for those of us who are not Wallace Reids, but again we may not have the fascinating personality of Mr. Ditrichstein to put us across. At any rate, Mr. Ditrichstein steps suavely through the part, quite as if he were enjoying the frolic, and the players contribute adequate support. The play is not up to the Ditrichstein standard.

H. K. WHEAT.

"DANGER!"

H. B. Warner in Hamilton Play

A comedy-drama in three acts, written by Cosmo Hamilton. Produced by Carle Carlton. Staged by H. B. Warner and Cosmo Hamilton and Carle Carlton. Presented on Thursday evening, December 22nd, at the Thirty-ninth Street Theatre.

CAST

Mrs. Sturgeess.....Gilda Leary
Percy Sturgeess.....Leslie Howard
Mrs. Scorrer.....Marie Goff
Elizabeth.....Ruth Hammond
Mary Hubbard.....Kathlene MacDonell
John Fitzroy Scorrer.....H. B. Warner
Albert.....Stapleton Kent
The Hon. Algernon Meakin, M.P.....Knox Orde
Colonel Kaw (A Theatrical Manager).....Mr. J. B. Johnson
Philippe (A Footman).....Mr. Harry Kittredge

What an exasperating person Cosmo Hamilton is. Here's a man who knows the theatre and can write

for it and yet writes the ultra in the Laura Jean Libby manner.

Why?

Why does the man who wrote the last scene of act 2 in "Danger" write such nonsense in the rest of it? Why oh why?

Throughout the play with the exception of this exquisite scene it is all so high sounding that if you have any discernment you cannot possibly take it seriously. You cannot. But then perhaps there are so few persons in the world that have discernment and this will mean that the play will be liked by the masses. That, of course, remains very much to be seen.

The story isn't at all new. Simply the ultra modern English woman who refuses to have children. Her husband finds his sympathy and understanding and love in his secretary.

Carle Carlton gave it a neat production. And H. B. Warner with little to do, too little, returned to the stage. He is an actor who should be in New York oftener. Kathlene MacDonnell always magnificent was the secretary. Here's another actress who has somehow never had the position she deserves. Gilda Leary was good and so were Stapleton Kent and Knox Orde.

S. JAY KAUFMAN.

"TRILBY"

National Players Present First Program

A drama in four acts presented at the National Theatre by the National Players, opening on Friday, December 23rd. Play by Paul Porter, from the novel by George de Maurier. Produced with the permission of William A. Brady and the Harper Brothers.

CAST

Madame Vinard (A concierge).....Miss Jeffreys Lewis
Talbot Wynne (called "Taffy").....Mr. George Nash
Alexander McAllister (the Laird).....Mr. Joseph Allen
William Bagot ("Little Billie").....Mr. Edmund Lowe
Trilby O'Ferrall (An Artist's Model).....Miss Charlotte Walker
Svengali (Out of the Mysterious East).....Mr. Wilton Lackaye
Gecko (Second Violin at Gymnase).....Mr. Harry Mestayer

"Trilby" is the opening bill of the National Players.

Look through the cast and know that each actor gave a satisfactory account of himself and that's that.

"Trilby" doesn't matter so far as this scheme is concerned. I mean "Trilby" is only one production and I hope not the sort of thing they will do. It has opportunities for the entire coast and gave it a chance to be sort of well started, but now that it is on let us all hope—all of us who wish the idea well—that's everyone who loves the theatre—that it will develop into real repertory. Not merely revivals.

In "Trilby" Wilton Lackaye was "Svengali" again. A superb characteristic. George Nash was "Taffy" and by no means a big part. Nor was Harry Mestayer's a large part. Edmund Lowe was "Little Billy" and Charlotte Walker was "Trilby." Of them all I liked the "Laird" of Joseph Allen best. He didn't tremble, by the bye. Ignacio Marainetti the "Zu Zu."

S. JAY KAUFMAN.

At the Vaudeville Houses

WINTER GARDEN Alice Lloyd Scores Hit

A packed house witnessed a very good holiday bill at the Winter Garden Monday evening. The entire program ran smoothly, with *Burt Shepard* opening. He displayed unusual talent with his novel whip turn. Assisted by a comely young miss, he did well in opening position.

Harris and Stanley, two girls, sang their way into favor from start to finish. Their repertoire consisted of the following numbers: *Wabash Blues*; a corking laughing number, *Ha, Ha, Ha*, which was put over well, and a "Mammy" song for their finale sent these two clever girls over to much applause.

Al Sexton and Girls replaced *Maria Lo* on number three. The act offered songs and dancing, their dancing being their best efforts. *Sexton* is there when it comes to dancing, and his personality helped him greatly, but as far as his voice is concerned—he should do more dancing. The girls are clever workers, and helped *Sexton* put his turn over to fair applause.

Bob Nelson, programed next to closing, appeared fourth on the bill, and he went over for the hit of the first half. *Nelson* is there when it comes to putting over a song, and his wonderful personality is some asset to him. His various numbers—*Minnie, Ha-Ha, In My Home Town, Vodka*, a Russian number, and *Weep No More, My Mammy* were the numbers rendered. He finished to a solid hit.

Clark and Arcaro duplicated their former success with their nonsensical talking turn. *Clark's* original mannerisms and his snappy jokes kept the entire house in uproars of laughter throughout their entire turn. *Miss Arcaro's* French number was put over well. They received several curtain calls.

Maria Lo presented her porcelain posing turn in a capable manner. The girls put over their work well, and the act received several bows on their exit.

Alice Lloyd, after a season away from this country, is making her re-appearance at the Winter Garden. The last time she appeared over here she toured the Keith circuit. *Miss Lloyd* has several new numbers, but her old ones were really the only numbers that went over Monday evening. Although not as spry as when she first appeared in this country, *Miss Lloyd* still retains her personality and voice. She sang the following: *Cosmopolitan Girl, When I Kiss My Baby Good-Bye*, an English music hall soubrette imitation, *Where Do You Get That, Eh?* and *Splash Me*. Her accompanist at the piano is an artist, and his various solos rendered helped *Miss Lloyd's* turn greatly. Several bouquets of flowers were showered upon her on her exit.

Taylor Holmes, in a characteristic monologue, did exceedingly well with his various stories and recitations. He was warmly received and his entire act was appreciated. He had to make a speech on his exit, as the entire house wanted more of his wonderful work.

Ethel Levey, Alice Lloyd, Taylor Holmes and Al Herman Are Favorites

The *Rath Brothers*, in their athletic novelty, held the entire house in quietude with their hair-raising acrobatic novelty. These boys are the cleverest in their line. They walked away to numerous curtain calls.

Jack and Kitty De Maco closed the show. *Rose*.

PALACE

Ethel Levey Heads Big Bill

The entire bill at the Palace this week is one that lives up to the standard set by this theatre. "The best in town" *Adelaide Herrman*, widow of the famous *Herrman the Great*, has novelties and feats, or we may say spectacular illusions, that must astonish even the "Master of Legerdemain." *Al Espe and Chas. Dutton* in their unusual juggling, balancing, talking, and singing act are daring acrobats and excellent comedians.

The Mosconi Bros. and Company scored as usual. Their personality, showmanship, and clever foot work earned them the honor of being one of the hits on a hit bill. *Louis*, as usual, scored on his specialty. *Vera and Chas.* in a gliding novelty dance scored heavily.

Artie Mehlinger and George Meyer, had things all their own way. They opened by singing *Georgie's* new hit entitled *Maybe*, a sure-fire novelty song, and received as such. *Mr. Meyer's* medley of past hits, sung by *Artie Mehlinger*, took the house as usual. More acts of this sort are needed in vaudeville.

Mrs. Sidney Drew and Company in a one-act playlet, entitled "Predestination," by *Edwin Burke*, may be termed as twenty minutes of laughable, wholesome entertainment. *Thos. J. Carrigan* is featured, not only on the program, but in his clever work. Credit must also be given *Mary Alden* who played the part of the woman.

Florens Ames and Adelaide Winthrop in "Alice in Blunderland," a thumbnail revue, have one of the most entertaining acts in vaudeville to-day. The laughable travesty on the income-tax collector was a riot.

Ethel Levey is indeed a star. Instead of billing her as The International Famous Singing Comedienne, it would be to the credit of the profession to bill her as our own star. She opened her act assisted by *Arthur Johnson*, an exceptionally good piano player, with a new number, entitled *Granny*. The rest of her repertoire was very well selected. She was the hit of the show.

Mabel Ford Revue had a hard time following *Miss Levey*. But the clever work of *Miss Ford* and her clever team, *Golden and West*, made her act one of the scoring acts of the bill. *Al Herman*, the assassin of grief and remorse, has once more entered the field of variety and he surely can more than hold his own. The *Castilians* in their classic reproductions of the world's masterpieces of statuary closed the show. *Dz Roa*.

COLONIAL

Gertrude Hoffman Featured

Tuesday afternoon saw the matinee attendance at the Colonial getting back to normal. The house was comfortably filled when *Polly Dassi & Company* started the bill at a good pace. The two girls enter wearing Dutch costumes, while the man, in comedy make-up, helps put a clever bunch of canine performers through a pleasing routine. The act is finished with a comedy boxing bout featuring the boxing pony.

At last! At last!! An act in the second spot with an idea. Yes, it's another dancing act, but built around an idea, and with a snappier finish *Henry and Adelaide* should be winners anywhere. A special drop presents a man and woman in show windows, right and left. They step out, after a short introduction, and go into a dance. The woman follows with a published number. The man then returns for a single dance, in which he changes from tuxedo to a business suit while dancing, changing from hat to shoes. It is a clever bit and elicited deserved applause. After another short number by the woman, a double dance closes. The man comes back for a short encore that failed to enthuse. Build up the finish and here is a number two act that is really out of the ordinary.

Thomas J. Ryan and Company, in a revised "Mag Haggerty's Reception," followed. He is assisted by *Cecile Holmes and Willie Crowley*. The act went slow until the poker game got well under way. *Ryan's* Irish stepping at the finish brought the act to a good curtain.

Sylvia Clark, who followed, was really the first act to bring any real enthusiasm from the audience, which, like the majority of matinee audiences in the outlying houses, lacked demonstrativeness. *Miss Clark* is using a new "Spotlight" number for her opening that is cleverly worked up and gives her a chance at a bit of burlesque and a touch on notable characters who crave said "Spotlight." All of her numbers went well and she had the audience in a receptive mood for the following act.

Which, by the way, was the old favorite, *Chic Sale*, whose artistic characterization of rural characters is too well known to American audiences to call for comment or encomium. Reviewers have long since depleted the dictionary of praise synonyms in covering *Sale's* act.

After intermission, "Topics of the Day" was screened, and followed by *Leo Beers*. It is doubtful if any other male entertainer in vaudeville could take the mediocre material which *Beers* has and get what he does out of it. He gets over little, insipid lyrics that would call for jeers if delivered by most artists—and it takes an artist to get it over.

Gertrude Hoffman followed with her American ballet, which was won-

derfully received by the Colonial audience, who were ready for that variety of entertainment, the second act being the only other act to step. *Miss Hoffman's* act, though new this season, has been reviewed before. It is sufficient to say that a capable company, including *Leon Barie* and an octette of other dancers, support her.

Perez and Marguerite, with a clever juggling act, brought a pleasing holiday bill to a snappy close. *STRAUS*.

ALHAMBRA

Karyl Norman Stops Show

A full house, standing-room only, a late and gala performance and an appreciative audience held sway at the Alhambra Monday night.

The *Four Casting Mellos* with a sensational ariel act offered many a thrill. *Paul Murray and Gladys Gerish*, a talented couple with a very entertaining act, opened by singing *Wana* in a novel fashion, *Ten Baby Fingers* and *Ten Baby Toes*, was very well rendered by *Murray*.

William Newell and Elsa Most have a neat act, which pleased very much. The two have exceptionally good personality and their voices blend well together when singing. *Harry Burns and Steve Freda* were the undisputed hit of the show. They were a riot. They close their act by impersonating *Mr. Gallagher* and *Mr. Shean* that was all that was needed to stop the show cold. *Mr. Burns* had to make a curtain speech in order to leave the stage.

Arman Kalis in "Temptation," an allegorical operette in seven scenes by *Mr. Kalis*, may be termed as one of the most pleasing, entertaining and most beautiful acts on the American stage to-day. The beautiful costumes, beautiful girls, and wonderful music ran him a close second to *Burns and Freda*. This closed the first half of the bill.

Karyl Norman, the *Creole Fashion Plate*, opened after intermission doing his same neat singing act. He has some new French creations which are dreams, and has added three new numbers to his repertoire, *Cherie, Weep No More My Mammy*, and *Hello, Prosperity*. He had to make a curtain speech and take several bows before the Harlemites would let him leave the stage. *Ben Welch*, assisted by *Frank P. Murphy*, in his original character study entitled "Pals," had the audience in laughter from the very start. There is only one *Ben Welch*, he is the daddy of them all. His monologue is replete with bright, snappy material, and he delivers each line for its full value. The sensational *Valentines* closed the show and held everyone in their seats with their optical loop the loop. *Dz Roa*.

ANATOL FRIEDLAND'S
The Fox Trot Sensation
"WHO"
BELIEVED IN YOU?

PALACE—CHI- CAGO

Gus Edwards Returns

A packed house witnessed the opening performance at the Palace this week. The bill was good. *Bill, Genevieve and Walter in Won't You Be Careful* opened the show with some trick bicycling work which was made distinctive by *Walter's* capers on a single high wheel, on which he is a wiz. *Sandy, Gus Edwards'* protegee, took the man's size job of holding the deuce spot. He is a wee Harry Lauder who puts over his Scotch songs with his infectious grin. *Betty Byron and William Haig in The Book of Vaudeville* held the trespot with apparent ease. Their offering consists of a little bit of everything from songs to dances, which they rendered fairly well. *Haig* might improve on some of his gestures, or better yet, dispense with them.

Tom Smith, billed as an artist, gentleman and scholar, forgot to add "nut" to his qualifications. He took the house with his nut dancing, singing, ventriloquism and burlesque on mind reading. When everything else failed he'd do the fall on his back. Frederick Burton as Abraham Lincoln in a drama, *A Man of the People*, by Thomas Dixon, followed. This is an offering that relies on the patriotism of the audience to put it over. The acting was at best only fair, at that in places. Burton as Lincoln was but fair, his secretary, played by Louis Alter, did not enunciate clearly, and practically all of the cast over-acted. However, the American flag and respect of Lincoln put it over.

Frank De Voe and *Harry Hosford* must have gotten the seventh spot for a Christmas present, they really belonged in the deuce. They offered songs mildly entertaining. *Yvette Rugal*, prima donna billed in spot five, unfortunately became ill and will not be able to appear during the entire week. No substitution was made, as the *Gus Edwards Revue*, which closed the show, was fully long enough to round out the performance to the proper time. This is return engagement of the *Gus Edwards' Revue* and scored as it did the first time presented here.

Alice and Hazel Furness scored with their numbers, while *Chester Fredericks* captivated his audience with his dancing as usual. *Gus* is a good picker of comers and likewise a mighty good showman. They like him in Chicago.

H. CHRISTENSEN.

MAJESTIC—CHI- CAGO

Eddie Leonard a Hit

scored very well for the spot, in fact they are capable of holding any spot with ease.

Jack Rolls and Ruby Royce, seconded it with their fast and clever dancing. They have some steps that are new and recognized as such by the audience who applauded generously. Ernest R. Ball the popular composer of ballads kept them waiting for him, but when he did appear he fully rewarded them for their patience. He sang some of his new ballads, notably, "I'll Forget You" "Laddie Buck." "Sad and Serious" almost stopped the show. Then followed the usual review of his old ones which drove 'em wild.

William Halligan in *Highlowbrow* proved S. Jay Kaufman can write for the stage, in fact anything else, if he cares too. The sketch is produced in three episodes. *Regret the Guest* and *Gifts of Magif*, which individually and collectively went over for a hit. *Harry J. Conley*, with *Naomi Ray* in "Rice and Old Shoes" have a mighty good vaudeville offering which is enhanced by all very well worked out. Their line of chatter and songs are good and well delivered and were fully deserving of the applause accorded.

Harry Fox assisted by the beautiful *Beatrice Curtis* in a skit entitled "Interruptions" didn't get what he expected in the line of applause, so he forced it. The reason undoubtedly was that *Harry* let 'em know he wanted it, and we never get what we want. Of course, it remained for *Eddie Leonard* to show them what stopping a show really means. He is very ably assisted by *Stewart and Olive*, who indulge in some mighty clever dancing. Needless to say *Eddie* had to sing *Roly Roly Eyes*.

The Watson Sisters, Fanny and Kitty, had a mighty hard spot to hold down but proved themselves fully equal to the occasion by taking the teous Beatrice Curtis in a skit en-house by storm. Fanny's clowning always goes big. Their harmony is fully as good as the clowning, which is saying enough. Barquette, a clever gentleman who can juggle hoops amazingly closed the show.

CALVERT.

"Shuffle Along" Treats

Tommy Gordon was slated to act as Master of ceremonies at the N. V. A. Clown night last Tuesday which resulted in the clubhouse being packed with Tommy's admirers. Owing to an engagement in Albany, Tommy was unable to appear and through the eloquence of Glenn Condon we were informed that Joe Boggs would act as pinch hitter. Following the Clown song which was led by Pat Moriarity with Jimmie McHugh dusting off the piano keys, Boggs made his appearance in the form of a fall-away slide which brought him safely over the plate to the footlights.

Following a few introductory remarks during which Joe bemoaned the fact that owing to the scarcity of talent he would be forced to put on a one-man show, the smiling face of *Eubie Blake* was seen hovering above the piano. It was at this point that the gang discovered that *Shuffle Along* would shuffle in their midst for the remainder of the evening which of course brought a hearty roar, that spelled but one thing, *Welcome!*

Eubie got a stiff neck from taking bows and was finally rescued by a double quartette who rendered one of the song hits of the show entitled *Bandanna Days* after which Davis and Williams did a specialty that almost choked the folks out front who were doing a hide-away act with the food. During a dance one of the boys displayed enough wings to make angels out of the entire crowd. Most everybody was on their feet and those who weren't were on the feet of someone else. Mildred Brown subbing for Lottie Gee, who has been out of the cast for the past few days owing to illness, sang *Harry* with the assistance of the male chorus, including Bob Lee who strutted right into the hearts of everybody. Eva Taylor sang *Dear Old Southland* and *Down Yonder*, which was followed by a routine of Russian steps that left the house loudly voicing its approval.

The *Four Harmony Kings* then indulged in some close harmony which spread a warm atmosphere throughout the house in the form of a southern air. A couple of encores were necessary after which *Miller and Lyles* appeared and were immediately swamped with the performer's delight, more commonly known as applause. The scene took place in the Mayor's office and needless to say was uproariously funny. During the dialog one could have heard a pin drop so you can readily see that *Maxim* silencers had been put on the knives and forks out front. *Lyles* sang *The Brownskin Vamp* with the chorus working behind him and showing up to good advantage. Encores? We hope to tell you. Several and then some more. *Sissle and Blake* then appeared and proceeded to put over a few of their own compositions including, *Low Down Blues*, *Mirandy* and *No Man's Land*, which was a masterpiece in itself. *Blake* then obliged by tickling the ivories and incidentally tickling everybody else. What a wicked pianist that boy is! Talk about touch! *Whee!* He could touch you for dough and make you thank him for taking it. JIM GILLESPIE.

JIM GILLESPIE

SONG WRITERS

FORTY-FOURTH ST. Yvette and DuCalion Top Bill

A large audience greeted the lengthy program at the 44th Street in a gala mood. The opening stunt performed by *Mohl, Jesta and Mohl* on bicycles and cycles was well liked. One of the men offered a calk walk dance performed on a bicycle which went well. The balancing bits were cleverly done, but some of the effect was lost by the clowning of the comedy man.

Harrah and Rubini had a curious act which comprised a roller-skating bit by *Harrah* and an accordion playing bit by *Miss Rubini*. *Harrah's* monologue got over well, and *Miss Rubini* scored with her accordion-playing, while *Harrah* was doing the roller-skating.

Llora Hoffman, in spite of suffering from a terrible cold, made a good impression on the audience with her singing, though she shortened the act somewhat. *A Robins*, "the Walking Music Store," made the usual hit with his vastly clever impersonations. His shrill singing, and his uncanny imitations of various instruments was remarkably interesting. He injects a good bit of comedy into the act, and it all gets over mightily well, while the audience responds heartily to his naive bows. The ludicrous bouquets and medals which he produces by some mechanical means from his voluminous trousers made a funny finale. And when he leaked tears from his eyebrows, everybody roars with glee.

Whipple and Huston and Company, in "Time," closed the first part of the performance. The large company, twelve people, were all capable performers, particularly the quintet who furnished the jazz and harmonized effectively off stage. *Huston* in his opium fiend impersonation was startlingly effective and interesting. *Miss Whipple* as a poor little street waif displayed her dramatic ability to great advantage. The act scored a hit, in spite of a slight accident which threatened to break up the performance.

Regal and Moore, aided by *Maurice Black*, in "The Carnival," opened the last half of the performance with a big burlesque of a carnival. However, although they were supposed to be doing comic stunts, in reality they put over a lot of really difficult acrobatic feats which were duly appreciated by the spectators. *Maurice Black* played the announcer and extracted much fun from the proceedings.

Yvette, the charming violinist, played and danced her way into the good graces of the audience. *Eddie Cook* and *Kino Clark* were featured with *Yvette*. *Clark* did some fine work at the piano, and *Cook* proved to be a good singing and dancing partner for *Miss Yvette*. She played the popular classic "Souvenir" beautifully, and it was duly appreciated by the audience.

DuCalion, appearing as an English officer, put over a monologue that pleased. And his ladder stunt which followed was vastly amusing and surprising. His line of patter was well liked and he scored an individual hit in next to closing spot. *Joe Fanton & Co.* closed with acrobatics on Roman rings that held the attention of the spectators to the finish. D. C.

ROYAL Belle Baker Scores

The nine-act bill at B. F. Keith's Royal Theatre was headed by *Belle Baker*, one of vaudeville's greatest character singers. This time *Miss Baker* scored tremendously with her Jewish songs, and she puts over a bunch of the current popular ditties that left the audience clamoring for more. *Irish Jewish Jubilee* and many of her old favorites were enthusiastically received. Her personality is most engaging and she is one of the greatest drawing cards on the vaudeville stage to-day, as was testified by the large and appreciative audience which turned out full force to greet her.

Miriam and Irene Marmein, the dancers, were genuinely liked. Their act is prettily staged and their dances are a treat. The act scored.

Val Harris, the comedian, and *Juanita Cunningham*, of musical comedy renown, were featured in a bright little comedy, "A Pair of Calves," which played up the possibilities in the title. It was reasonably amusing and got over well.

Holmes and La Veré, appearing in a theatre box on the stage and causing a commotion by panning the show in decidedly audible tones, extracted a good lot of comedy out of the situation. They commented upon the acts they were supposed to be seeing with considerable vim, and gathered in the laughs accordingly. Then they started to prove they could do better themselves and offered their singing and dancing act. They were a hit.

Sonia Boraban and *Charles C. Grohs* offered their novelty dancing act, "Aztec Indian Love," which is very well staged with special scenery and well-chosen music. The lighting effects are novel and the costuming is good. The act was very well received, the Indian dance number proving to be a great novelty and scoring heavily.

Frank Gaby, the well-known ventriloquist, has a clever act, and his "dummy" is one of the most realistic of them all. This type of act, when as smoothly and carefully done as *Mr. Gaby's*, is always a hit.



BELLE BAKER

and Her Son

Herbert J. Abrahams

Wish everybody a Merry Christmas and a Happy New Year

Marcell Fallet, the little refugee, plays the violin skillfully, and her program is well balanced. *Johnson, Baker and Johnson*, the hat throwers, have a lively act which occasionally descends to a rough-house with the audience and is thoroughly enjoyed by all hands.

H. K. WHEAT.

BROADWAY

Victor Moore Heads Program

The former musical comedy star, *Victor Moore*, together with his partner, *Emma Littlefield*, is the headline attraction at the B. S. Moss' Broadway Theatre. Their familiar sketch, "Change Your Act, or Back to the Woods," has lost none of its humor, and "Props" continues to be as highly entertaining as ever. The man has an uncanny personality that makes you smile just to look at him. *Victor*

Moore has a keen appreciation of comedy, but it seems sometimes as though he exaggerated unnecessarily. *Miss Littlefield* is an excellent foil for *Moore*, and her burlesque dance is funny.

Margaret Young is one of the younger stars of popular songs. She has a method all her own, a jolly smile and an evident willingness to please that makes a decided impression on her hearers. They clamor for more, and she is gracious and generous in the matter of encores.

Dave Roth, in "Versatility," is well named. He plays the piano like a streak and puts over some nifty steps. *Bob and Peggy Valentine* contribute some agreeable singing and dancing.

Marvel, the deaf mute, whose dancing is certainly marvelous, scored a hit with his dance creation. It is a remarkable feat that he can dance so admirably without hearing a note of music. *Bob Willis* followed with dialect stories and songs. The Clown Seal performed some unusually intelligent stunts. The *Melnotte Duo* got a good hand with their acrobatic work.

VERA SPEER.

KEITH'S—BOSTON

Houdini Mystifies Again

It's going to be a hard winter unless all signs fail. Even the vaudeville songbirds are longing for their old Kentucky home, and express the desire, more or less musically to be taken into Mammy's lap. Most of the southern mummies we wot of are utterly devoid of laps. But let it pass.

Among those on the Keith's program who simply longed for a warmer clime, Kentucky preferred, with "Tennessee" second choice, was *Joe Rubin*, just breaking into vaudeville as the young Bostonian who won the contest conducted by a local newspaper. The young man has a fine voice and all the assurance necessary to success. His friends were present in force and rooted for him. He seems to have a future in his chosen line.

It was kiddies' week at Keith's, when the annual distribution of gifts had taken place, and the youngsters were present in huge crowds, and parts of the program were arranged for their special benefit, notably those leaping hounds, whose stunts were really remarkable.

James B. Donovan and *Marie Lee*, in Irish and other witty sayings, songs and dances, were, as usual, popular favorites, as was *Frank McIntyre* in a little playlet in which he is still a "Traveling Salesman" with all the devilry of the craft. *Joan Storm* lent her good looks and dramatic talent to the sketch and did good work.

But everybody was waiting to see *Houdini* get out of that new contraption of his, the "Chinese Water Torture Cell." We all knew he would do the trick, of course, but most of us wondered how in time it could be done. Just to pull us on a bit, *Harry* showed motion pictures of the manner of his escape on the occasion when he was thrown, manacled, from the Harvard bridge. Some of those present may now know just how it was done. As for the wise ones, we are still in the dark, as was the water in the photograph.

J. H. R.

20 Years Ago To-day

Since they left the Lyceum Theatre Stock Company, *Effie Shannon* and *Herbert Kelcey* have been seen as co-stars in a number of plays, the most notable, perhaps, being "The Moth and the Flame."

Lisle Leigh opens this week at the Fourteenth Street Theatre in the part of *Liz Williams* in "Up York State."

Mrs. Fiske is in the fourth month of her engagement at the Manhattan Theatre in "The Unwelcome Mrs. Hatch."

The coming of *Mrs. Pat Campbell*, the famous English actress for a tour of the country is awaited with eagerness by American Theatre-goers.

5 Years Ago To-day

Maude Adams appeared at the Empire in *Barrie's* play "A Kiss For Cinderella," on Dec. 25. *Norman Trevor* played the lead opposite *Miss Adams*.

Elsie Ferguson opened in her new play "Shirley Kaye," by *Hulbert Footner*, at the Hudson Theatre, Dec. 25.

The cast of "Love O' Mike" has been completed, and includes *Molly McIntyre*, *Peggy Wood*, *Vivian Wessell*, *Alison McBain*, *Lawrence Groesmith*, *Clifton Webb*, *George Hassell*, and *Quentin Tod*.

"The Harp of Life" at the Globe Theatre, is one of the six most popular plays of the current week. "The Century Girl" heads the list.

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OLIN
HOWLAND



**PAULINE
FREDERICK**

*One of the Few Dramatic
Stars Who Have Won Great
Success on the Screen*



WYNDHAM
STANDING



DRAMATIC MIRROR

HOPE HAMPTON

First National Star. The photograph shows Miss Hampton in a scene from her latest feature, "Stardust," now showing in leading theatres. Miss Hampton is at present engaged in filming "The Light in the Dark," to be followed by "The Isle of Dead Ships"

In the Song Shops

By Jim Gillespie

Putting the "Con" in Conditions—Triangle
Moving to New Quarters—Live Gossip
From Tin Pan Alley

PLEASE don't be disappointed because we did not start the proceedings by wishing you a Merry Christmas. By the time you decipher this conglomeration of words the annual visit of Santa Claus will have passed into history, but to prove that we mean well, permit us to say we hope you HAD a Merry Christmas. Now that the prologue is over and you have decided to remain for the first act it might be well to remind you that 1921 has been a very successful year—for failures. It is the ambition of every music publisher to receive hits and during the past year they have been hit so hard that the majority are now nursing financial bruises. In the old days when referring to a bargain it was customary to say—"it could be bought for a song," but at that time music was selling at ten cents a copy. Nowadays buying music is not considered a cheap act, but when purchasing it most people cannot help but feel like thirty cents.

The Average Song

consists of an introduction, vamp, verse and chorus and according to the sales reports the public upon getting an introduction to the prices immediately vamp and voice their disapproval in a chorus. In the good old days most every publisher could boast at least one good seller, but since prohibition butted in good cellars have transferred their affections to bootleggers. Publishers were formerly swamped with mail orders from out of town customers. They still receive mail, but the letters have narrowed down to notes of the ninety-day variety. Even the phonographs are having a long siege of Blues. That's probably because there is a different song on both sides of a record and few people

Like to Talk

behind another person's back. The phonograph companies claim that nowadays few men buy talking machines.

Which sounds very true when you consider that most girls marry for love. Talk is cheap except in the case of recording artists. They may be conservative in speech and manner, but they all like to hear themselves talk. One does not have to be a phonograph artist in order to make a talking record. If you are the least bit skeptical try it on your wife and you will find it to be a sound idea.

It is the ambition of all music publishers to have their numbers made by phonograph companies and sometimes it is due to the phonograph companies that a song is really made. Before accepting a song the phonograph people usually insist that the song be popularized. Should the public take the song they stand a good chance of taking the public. New songs are popularized by being sung on the stage, but, of course

That Takes Place

during the early stage of the game. A performer will sing a song if he

thinks it is worth it and some numbers run very high. Upon singing a song some performers are reminded of that old favorite, *Every Little Bit Added to What You've Got Makes Just a Little Bit More*. It's a mystery why more performers do not go into the music publishing game especially when they know that the business pays. Most all publishers are talking about their hard luck with songs this season. The little fellow chews the rag about his latest number because he may not have the "plug to back 'er". Some publishers have so many numbers that their help should consist of expert accountants. While in a music shop the other day a performer asked to hear a number and was accommodated by hearing the clock strike twelve. He then mitted the pianist because he figured it was time for both hands to meet. He said he had to have a "Whoops My Dear" number, and the pianist told him not to worry, that he already had his number. Then he wanted to know if the pianist had his key and the pedal pusher informed him that he was not interested in his flat. He complained about

Having a Headache

and wanted the ivory tickler to rub his head. The one puzzling problem about music publishers is that no matter how prosperous they may be they still continue to give out notes. Death hath no terrors for the music boys because when paying their respects to a number they would much rather say, don't it look "natural" than, there it goes. Now that you have endured this pot pourri of hokum-matical insanity we will go into the finale by saying, we sincerely hope you enjoy a happy and prosperous New Year.

The Triangle Music Co.

is following in the footsteps of their musical brothers by announcing that January first will find them located in new quarters. Joe Davis, the guiding light of the above firm, has made arrangements to pitch the Triangle tent in the Roseland building at 51st St. and Broadway and will billet his regiment in the quarters formerly occupied by Harry Harrison's outfit. Upon reaching the scene they will immediately go into action and Colonel Joe promises to give the public something new in the way of "Thrills." Joe will be reinforced by his entire 1922 catalogue and is prepared to send over the opening barrage at ten thirty Tuesday morning. If Joe's previous campaigns can be used as a criterion there is little doubt of his using any of the much dreaded gas.



Leo Friedman, the hustling General Manager of the Robert Norton Music Co., whose untiring efforts have been greatly responsible for the success of Norton numbers. At present Leo is working on the firm's blue ribbon number, "Gypsy Rose," an irresistible fox-trot which is meeting with a marked degree of success. A constant plugger and knowing the game from every angle, Leo is looked upon as being an important factor in the realm of music

Richmond and Robbins

are working day and night on their latest addition, *Old-Fashioned Girl*. The old girl is being pressed up and will soon be ready for her debut in music circles. Jack Robbins is carefully nursing the youngster who despite her old-fashioned name seems to be chock full of up-to-date ideas and is gloating over his good fortune in having been able to wean the kid away from Joe Keil. "Joe gave us the child because he knew we would give her a good home," says Jack, "and he showed his faith in us by handing her over a couple of days before the legal documents were signed." Do I think she will be popular? Say, don't make me laugh. When we introduce her to our orchestra and professional friends, lovers of modern music will be proud to meet our *Old-Fashioned Girl*.

Broadway Music Company

stock took a big jump last week when the firm moved to the sixth floor in another building. The new quarters are well laid out, boasting of ten piano rooms and about as many offices for members of the professional staff. All the gang have their own private dens and we almost wore out a good pair of trousers testing the various chairs. Every thing is in good taste, including Al Beilin's cigars, and the windows have

special attachments so as to prevent acts from blowing out without bearing a Broadway song. Sidney Mitchell suggested that Al decorate his office with the pictures of his many professional friends. Al started but had to give it up. It's too bad his office is not as big as Madison Square Garden.

In One Of

our recent issues we told you of Lew Pollock receiving a diamond Masonic pin from his wife. We were slightly mistaken. It was Lew's mother who presented him with the worthy gift and isn't it just like a mother to pin her faith in her son. However, Lew's wife remains in the picture. She presented him with a handsome Masonic ring. We say handsome because that's just where Lew is wearing it, and believe us he has some hand.

The Robert Norton Company

is all set for the 1922 handicap and will toe the scratch with their favorite filly *Gypsy Rose*. Leo Friedman will handle the reins and with a fast track there is no reason why he should not keep the Norton entry well up in front. During the race Leo will carry quite some extra weight in the form of an increased staff to say nothing of a couple of new pilnos. His stirrups will consist of piano pedals and he is breaking in a new saddle in the form of a piano stool. Being an Al jockey Leo seldom uses the whip, but when the occasion demands it, oh, boy, what a strong right arm he has.

Walters, Butts and Esmeré are keeping the little town of Philadelphia awake these days owing to their three blue ribbon numbers. *New York, I Miss You, I Have Had My Day*, and *Dem Knock Out Blues* are the three numbers referred to and, according to reports, they are sure raising the dust in Quakertown. All three numbers are of the fox-trot variety and are greatly responsible for the sleepy village awakening without an alarm clock. Professional copies may be had by sending to 1408 South Street Philadelphia, Pa.

Arthur White is quite excited over the progress of his latest waltz ballad, *In the Garden of Dreams, Bright Eyes*. "It's sailing along like a two-year-old claims Arthur and keeps me busy night and day. Our mail order business has increased, so the only answer I can find is that it must be a good song." That's the spirit, Arthur. Keep on good terms with the letter carrier and, above all, keep on writing.

The Miller Music Co. wants the whole world to know that *Necia* is the talk of *Blackduck, Minn.* It has been declared by music critics to be the best song that has hit that town in quite some time. Popular as a dance number, the song is naturally in great demand with the dance followers throughout the northwest. The song is being featured at several amusement centers in Minneapolis and St. Paul and is enjoying a conspicuous spot on the counters of various music stores.

In the Song Shops

Harry Hoch

of Waterson, Berlin and Snyder and Billy Cripps of Remick are still talking about the wonderful time they had at the dinner of the War Industries Board held recently in Washington, D. C. The boys introduced their catalogues to the distinguished guests and had the pleasure of putting over a real old-fashioned plug. They inspected General Pershing, accepted Mr. Schwab's message of regrets owing to his being unable to be present and left word for President Harding that they were unable to await his arrival, and would look him up some time during their leisure.

Jack Fields, well known in music circles and at present connected with Stasny, will hang his hat and coat in the office of Stark and Cowan, starting Jan. 1st.

Belwin has uncovered another of Lou Breau's surprises in the form of a very nifty song entitled *Never Mind*, in which Nat Sanders also had a hand. Eddie Cantor has adopted it and will feature it in his new show which is saying a little bit and then a whole lot more. Lou has also released *Swanee Mammy*, which sounds like a fellow up on his other favorite, *I Want My Mammy*.

Mildred Tuber

secretary to Al Beilin, should be christened detail. Mildred is an organization in herself when it comes to keeping track of engagements detail work, etc. Al says she would make an ideal catcher for any ball club as nothing gets by her except the wind. When it comes to details we gladly bow to Mildred. What a wonder she would have been in the army.

Stern, Marks and Haymond have just come up for air. This busy trio of authors, songwriters and composers have just finished a new musical revue for Jean Bedini entitled *The Fairy Tale Follies* for Shubert vaudeville to say nothing of new material for Eva Tanguay. But that's only the half of it. Among other things they have completed a new batch of songs for release the first of the year with the following publishers: *Little Things* and *My Little Rose Of Tokio* placed with Waterson, Berlin and Snyder. *I'll Get You Some Day* published by Remick. *Smile Away The Blues* and *Foolish Wives* with Joseph Mitten-thal and *Syncopate Miss Mandy* and *There's More Music In A Baby Grand* with Ben Schwartz.

Quite a few of the boys journeyed over to the plant of the Radio Corporation Of America the other night for the purpose of giving an entertainment which was sent broadcast via wireless. The plant of the above concern is situated at Roselle Park, New Jersey and the gang hopped

over so as to give their songs the air. The party consisted of Harry Howard, Jack Cook, Lew Breau, Nat Sanders and several others and needless to say they kept the wires hot with topical tunes. Lew Breau with the assistance of the above boys steered the Belwin catalog into a wonderful plug with the S O S call not being included in their repertoire.

A Certain Young Lady

up Boston way came out in the papers last week with a scathing denunciation of the present day songs. She classes them as vulgar, trashy and common and advocates their immediate banishment. One of the songs which came under her hammer is *MA* a number which enjoyed country-wide popularity and is still making friends. The lady critic's article consumed two full columns and about a column and a half was devoted to the Fisher number including the chorus. It was certainly a tough break for Fisher. The following day those who were not familiar with *MA* insisted upon making her acquaintance and the Boston office is still yelling for more copies.

Estes and Estes

publishers of popular music with headquarters in Brooklyn, Mich. have released two new numbers entitled *I Want A Home* and *Love and Lonely* both of which are enjoying a marked degree of success throughout the country. The numbers were written by Caroline Hart Estes who specializes on ballads which appeal to the public in general. Wilson Bros. the well known vaudeville team are featuring *I Want A Home* number and are meeting with much success. J. W. Spencer writes from box 7, Olneyville, R. I. that he is publishing two up to the minute numbers entitled *You'll Be Supreme Again* *Erin Ashore* and *Hustle, Rustle, Tussle, Muscle*. The former as the title implies is an Irish song of the peppy type which is guaranteed to set all Irish hearts aflame. The latter is dedicated to the hustling bustling Yankee boy is a corking song of the snappy variety and an exceptional dance number.

Frederick H. Green sends word from far off Muscatine, Ia., that his new number *Beautiful Eyes* is in great demand throughout the Middle West. It is a fox-trot song and is being featured by numerous orchestras who cater to music of the better class.

J. B. Holland, whose melodies are exceedingly popular throughout the southern states writes to say that he is kept busy supplying music for various lyric writers. Mr. Holland is considered one of the best composers in the country and has turned out scores of manuscripts many of which have attained great popularity.

R. Roy Coats, the well-known music publisher of Macomb, Ill., has just broke loose with two spicy numbers which are rapidly coming into favor with the song-loving public. *Havana Town*, a one-step, has already been acclaimed as being one of the niftiest one-steps to be launched in some time. The other, *Just Tell Me Why*



Harry Hoch, one of the busy bees in the professional department of Waterson, Berlin and Snyder. Harry is considered one of the best act-getters in the business, his sparkling personality and good fellowship being responsible for a large following among show people. Always working but never too busy to say hello, is one reason why Harry is conceded to be one of the most popular boys in the music game

We Can't Agree, is of the fox-trot variety and is being played by the leading orchestras throughout the country. Both numbers were arranged by Harry Alford, whose reputation as an arranger is second to none. Put a score arranged by Alford before a musician and you will soon learn whether or not he knows his business.

I Want You Dear Heart to Want Me is the title of an appealing ballad written by Mary M. Hopkins, who is also publishing the number. Miss Hopkins makes her home in New Market, Maryland, and has been identified with the music game for quite some time during which she has enjoyed much success as a writer and composer.

A Pair Of

comic novelty songs, *The Kissing Bug* and *Cussin's Won't Whip Bumble Bees*, are being exploited by B. R. Billingsley of Columbus, Ohio. Mr. Billingsley has been publishing his own songs for a number of years and is well known in the Middle West as an author and composer. He considers his latest numbers as being the best of the many he has turned out and though on the market but for a short time they have made rapid strides toward the goal of success.

This Will Serve

to introduce Otis Colburn, well known around Boston as a writer of humorous material. Besides writing for *Judge*, *Photoplay*, *Motion Picture Classic* and various other magazines, Otis finds time to jot down parodies which he sells to vaudeville performers. He also writes scenarios, several of which have been released by motion picture concerns and at present is collaborating with several composers on songs for 1922.

The Ruch Music Co. of Cincinnati

are hard at work on their latest number *Beautiful Hondohula*, a syncopated waltz song which is becoming a prime favorite with the dance devotees in the above town. The song is in big demand and is moving along at a rapid rate and bids fair to surpass anything previously published by the above concern.

Firelight Dreams is the title of a new waltz ballad that is taking Ohio by storm. It is an extraordinary number of the dreamy type and is being featured by various orchestras throughout the country. It is published by Zor N. Wyant of Greenville, Ohio.

The Star Music Co. of Boston is very optimistic over their new number, *Calling You Back to Me*, written by Charles Durham. It is a waltz ballad of the appealing type and is rapidly coming to the front as a contender for high honors. Mr. Durham is well known in music circles in Boston and has enjoyed much success as a writer and composer.

Come On

you wind jammers blow out your valves and get down on five real numbers. The N. C. Davis Music Co. have five honest to goodness trombone selections that are crying for more company, so why deprive your old slide horn of some good company? Get these titles and then do your duty. *Trombone Francois*, *Master Trombone*, *Miss Trombonism*, *Mr. Trombonology* and *Oh, Slip It Man*. After reading those titles we don't see how you can resist, and if you do, why then you cannot be a trombone player.

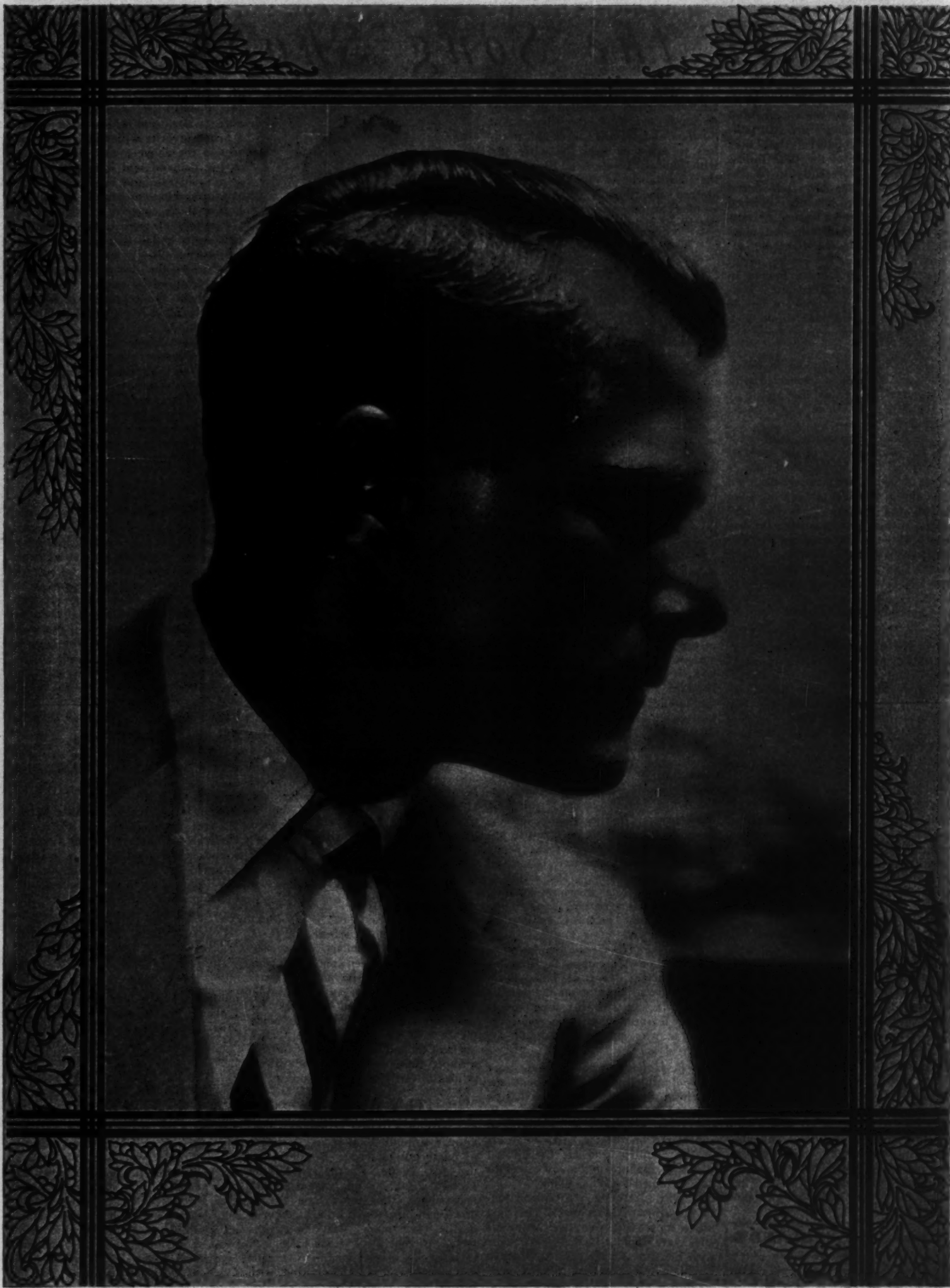
From Florida

the land of sunshine, comes the news that a new number has appeared upon the musical horizon which answers to the title of *Florida Sunshine*. It is a tricky number of the fox-trot variety and was written by D. Evan Williams. *Florida Sunshine* sounds very good to the ear, especially to we Northern birds who are freezing owing to your distant relationship with old Sol himself. The above number is published by the Air-O-Muse Publishing Co. of Jacksonville, Florida. If you have time, A O M send us up a little steam.

A New Music

publishing firm has sprung up in Lansing, Mich., known as the *Strand Music Publishing Co.* Arrangements are now under way whereby the firm will shortly open offices in the new Strand-Arcade theatre building where performers will find every convenience at their disposal. Billy Wilson is business manager, and E. B. Wilson has been appointed Professional Manager and will be pleased to serve any performer who is on the lookout for new material. Marion Estey has been engaged as staff writer and Phil Hughes will handle the arranging department. The firm is starting with three numbers which give promise of developing into popular favorites. *She's Just a Plain Old-Fashioned Girl*, *We'll Dance Till the Night Turns to Day* and *Under Arabian Skies* are the numbers referred to. (Continued on page 1076)

ANATOL FRIEDLAND'S
The Fox Trot Sensation
"WHO"
BELIEVED IN YOU?



DRAMATIC MIRROR

BERT LYTELL

one of Metro's biggest stars, who is appearing in clever comedies under the direction of Bayard Veiller. His next picture is "The Right That Failed"



DRAMATIC MIRROR

Photo Hoover Art Studios

KATHERINE KELLY

playing important rôles with the Universal Film Co., who gives the Hotel Hollywood, Hollywood, Calif., as her permanent address



DRAMATIC MIRROR

EUGENE O'BRIEN

well-known Selznick star, who recently appeared in a lively comedy, "Chivalrous Charlie." His next picture is "Channing of the North West"



DRAMATIC MIRROR

ALICE BRADY

now on tour in her last year's starring vehicle, "Forever After." Miss Brady is starred in Realart pictures, one of her recent releases being the dramatic "Dawn of the East"



DRAMATIC MIRROR

IRENE RICH

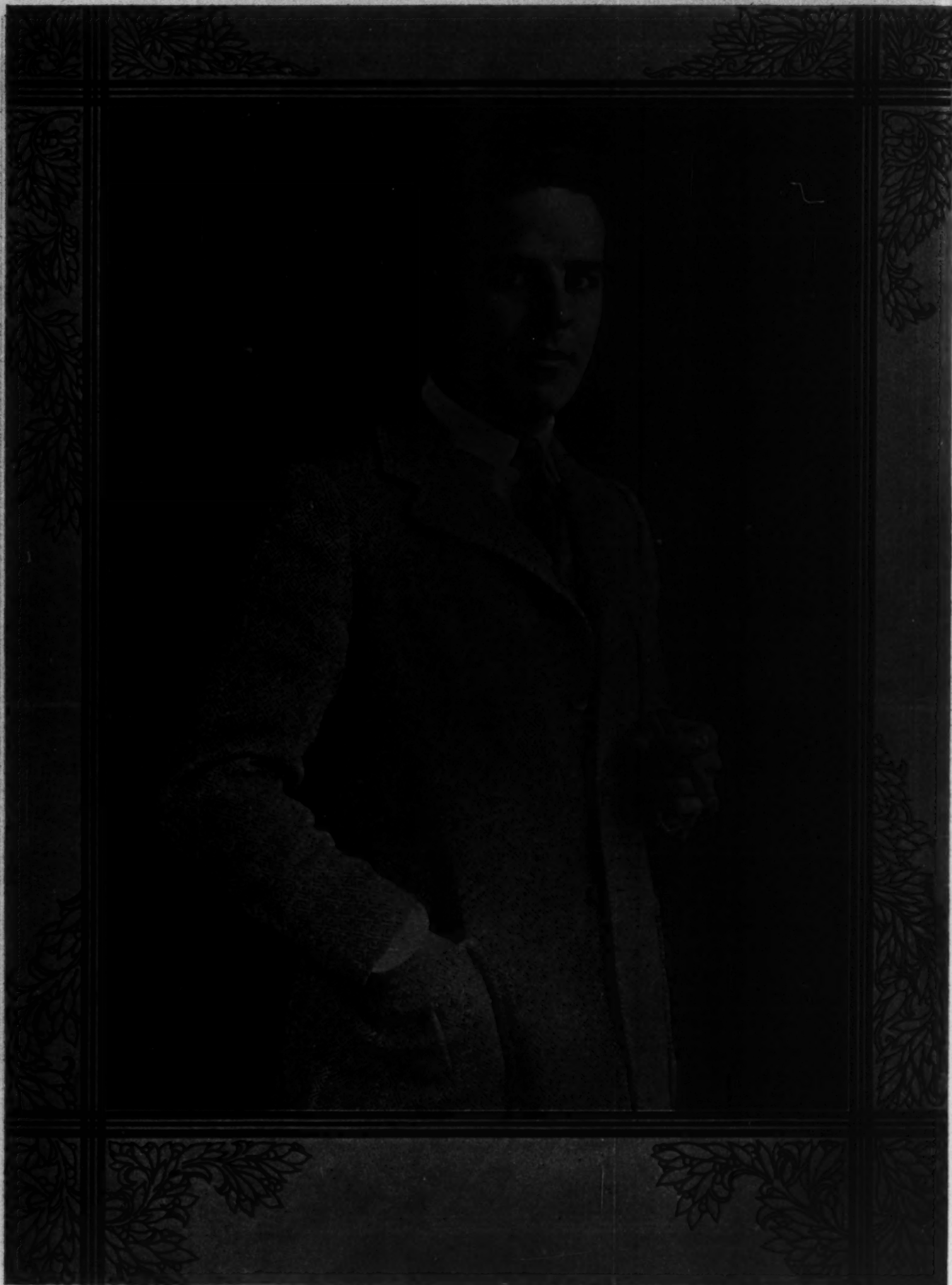
It is very readily understood why ermine is the favorite fur of royalty, but a queen could not wear it with more grace than does Irene Rich. Miss Rich wears this costume in her R-C picture, "The Call of Home," directed by Louis J. Gasnier



DRAMATIC MIRROR

ELSIE FERGUSON

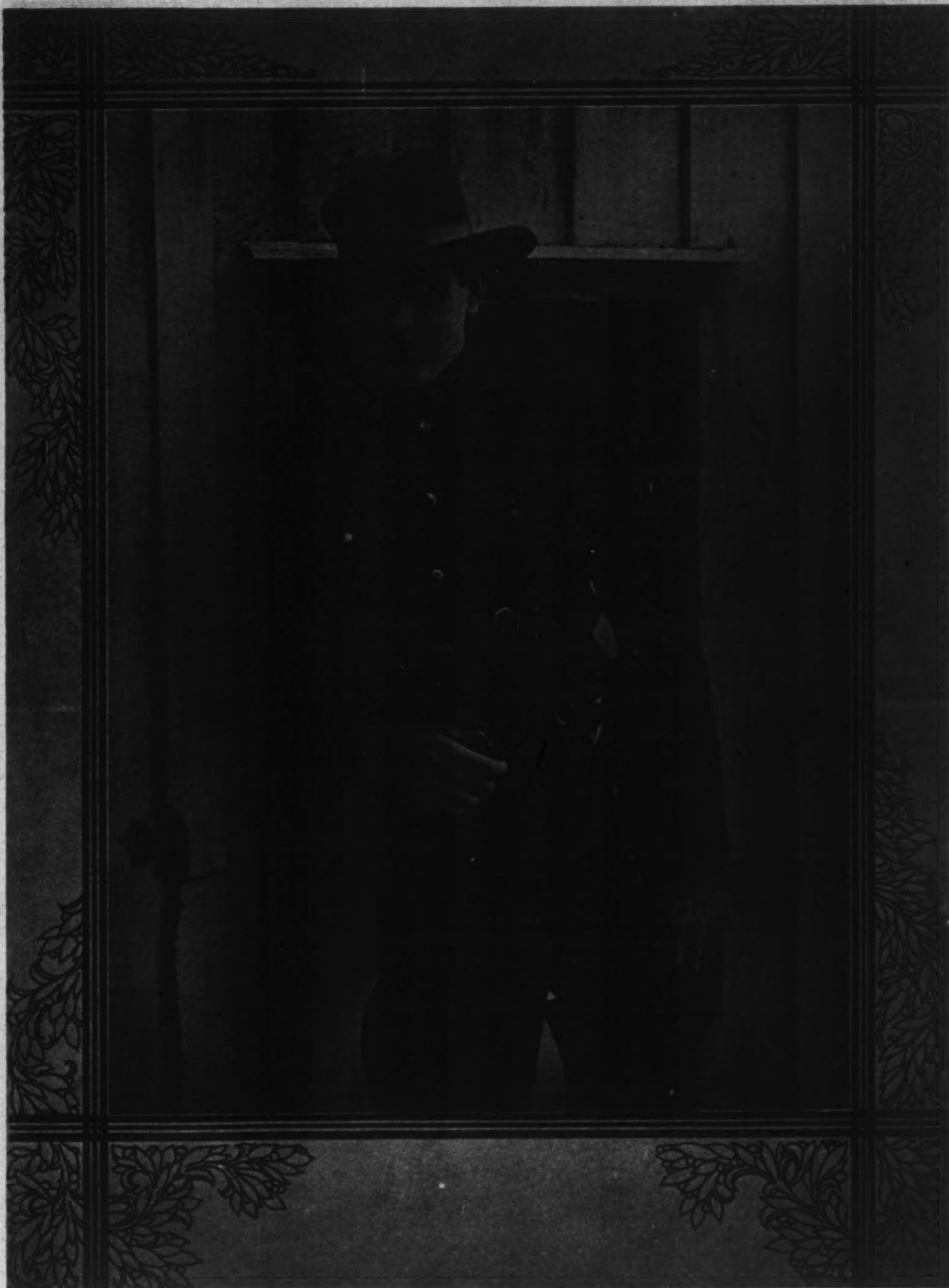
who is starring in Paramount pictures, her latest success being "Peter Ibbetson," with Wallace Reid as her co-star. Miss Ferguson is at present appearing in Zoe Akins' play, "The Varying Shore," at the Hudson Theatre



ANTONIO MORENO

who is starred in Vitagraph productions, including "The Iron Test," "Perils of Thunder Mountain" and "The Unforeseen Hand"

DRAMATIC MIRROR



DRAMATIC MIRROR

BERNARD J. DURNING

who is directing Shirley Mason productions, and also O. Henry stories. He appeared in the Fox pictures, "Partners of Fate" and "One Man Trail"



Photo by Lutzel, L. A.

DRAMATIC MIRROR

WILLIAM ROBERT DALY

prominent in stage and screen productions. He began his screen career with Imp. Universal and Selig, and has appeared in "At Piney Ridge" and "Down Home"

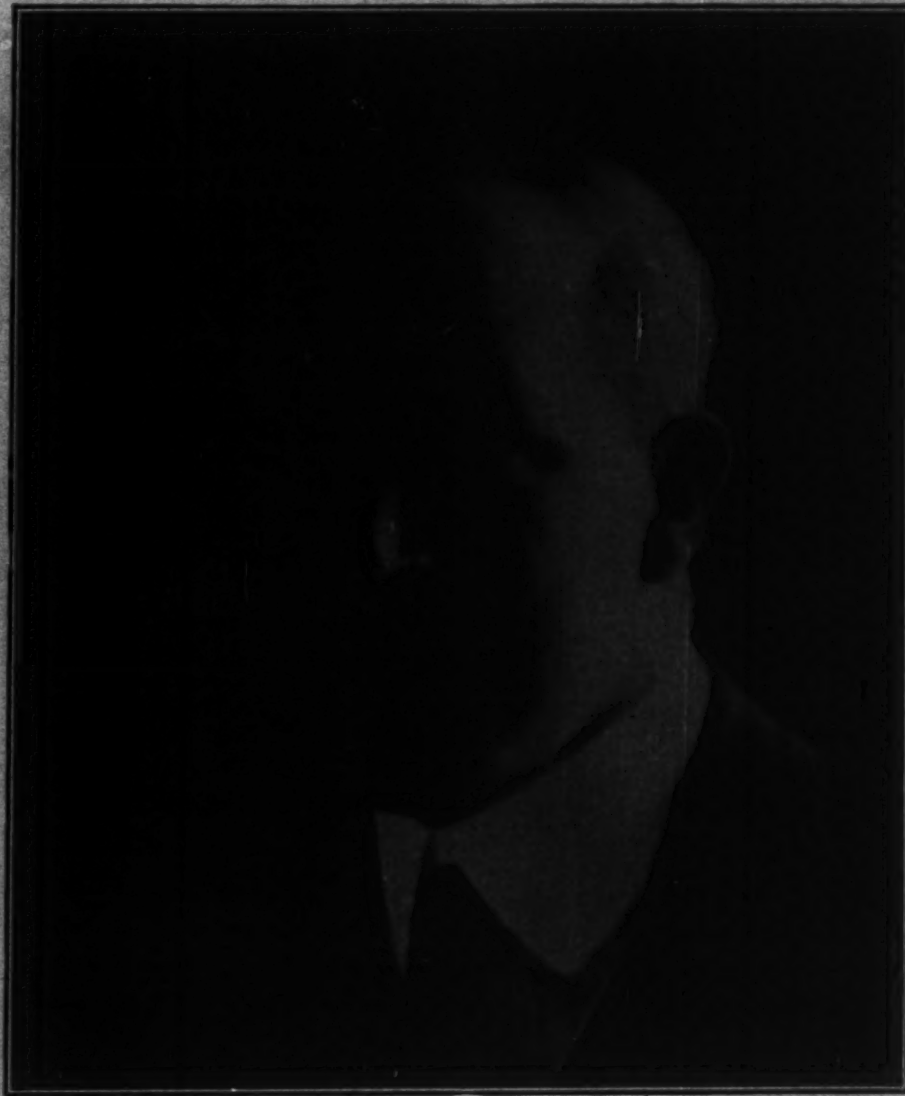


DRAMATIC MIRROR

Photo by Clarence S. Bull

FRITZI BRUNETTE

The young free lance moving-picture actress, who is at present at the Brunton Studios at Hollywood, California. She recently appeared in the Pathé picture, "The Devil to Pay," and "Tiger True" for Universal



J. STUART BLACKTON

NOW PRODUCING

The Lavish and Epoch-Making Film Production

"The Glorious Adventure"

The First Photoplay in Natural Colors

Presenting

LADY DIANA MANNERS

and an All-Star Cast

*The First J. Stuart Blackton
Picture Made in England*

PHOTOGRAPHED BY PRIZMA PROCESS



DRAMATIC MIRROR

MAY ALLISON

the charming motion picture star, who is one of Metro's big drawing cards. Miss Allison has been prominent in screen productions for several seasons. One of her biggest hits was in "Fair and Warmer" from the stage play. Her latest for Metro is "The Last Card"



BETTY COMPSON

starring in Paramount pictures, whose
next productions are "The Law and the
Woman" and "The Little Minister"

DRAMATIC MIRROR



DRAMATIC MIRROR

DOROTHY DALTON

beautiful screen and stage star whose latest Paramount picture is "Moran of the Lady Letty"—a George Melford production

Value and Effect of Foreign Pictures

Interviews by Dwight Conn

THE so-called "invasion" of foreign films into this country during the past year has brought forth considerable comment from the producers and exhibitors. It is interesting to note the extreme fairness with which the producers themselves approach the situation and their willingness to give credit to the foreign productions.

A number of our prominent motion-picture magnates have been approached for opinions on the subject. The following statements are quoted from their replies to the question:

D. W. Griffith's Opinion

Foreign pictures have had the same effect upon the motion-picture public in this country that the occasional trip has for the habitual stay-at-home. In a motion-picture sense, Americans had been stay-at-homes, for they had seen only American pictures. This for reasons so well known it is unnecessary to discuss.

So the foreign films were most enthusiastically received, particularly by the critics who were wearied by our own enormous grist. The public quickly showed that foreign films are to have just the same percentage of popularity here as other foreign products. The foreign mind is just as appealing and no more, in one form of expression as another. Occasionally a foreign painting, or book or musical composition attains enormous popularity here. But this is not true with the majority of foreign production.

The foreign pictures are invaluable to producers as competition. They arouse the directors and instruct the players. Europe has a vast reservoir of trained acting talent, with years of authority and deep growth behind it. It is a blessing that this is being revealed to America through the films.

It does not follow, however, that this acting is at present superior to ours for motion pictures. In fact, it is decidedly broad, keeping the public always informed that it is acting and very much acting; whereas our most intelligent players are achieving acting that conceals itself. This I believe a much higher development and one that ultimately will prevail. Broad acting is to films exactly what broad sentimentality is to writing.



D. W. GRIFFITH

Carl Laemmle Says

I have watched the so-called invasion of foreign films with much interest and I think we as a country and an industry are extremely fortunate that a certain type of foreign picture has been successfully shown here. They in a measure serve to compensate other countries for the virtual domination of their markets by the American product. They have kept foreign countries from raising further obstacles to our films.

We have nothing to fear from foreign films. The only ones that appeal to the American public are the costume and historical dramas produced on a gigantic scale, and a few very clever novelties. The picture that reflects strongly the national characteristics, emotions, customs and dress and peculiarities of humor of European countries will never succeed here. And they constitute ninety-five per cent. of the product of these countries. For every film actually exhibited here fully a hundred are rejected as inappropriate to this market.

On the whole, I regard the value and effect of foreign films here as being beneficial. They have put us on our mettle as far as variety and versatility are concerned, and they have shown us some superb acting, far higher than the average of our own acting. They have added an interesting chapter to a very spicy year.

Joseph Plunkett Says

"The value and effect of foreign pictures in this country has proven even to the contrary minded that competition, to give it a new twist, is the spice of the film industry. To the exhibitor, and on this I am more qualified to speak, they have been a godsend, particularly since they came at a time when the market was lagging; to the producers they have been a stimulant for which everyone, including the layman, may be thankful.

Spurred by foreign example to make finer pictures, the producer must of a necessity make them or become trampled upon in the advance of the art. I believe it is a safe prophecy that within a year we shall be able to hold up again an American film as a criterion.

I have learned that we must put aside our prejudices when studying the work of our neighbors, because the only logical way to excel them is to improve upon their example. It is quite true that there are foreign pictures of inferior rank, but what is of utmost importance to us is that their best pictures are at present a little better than some of our best and therefore offer competition; and our chief aim should be to surpass them, because we can. We have done it before and can do it again.

Then, too, the reason for the success of the foreign films is that their subject matter is intrinsically of the higher type; they have been utilizing the best that literature can offer. The tremendous success of Douglas Fairbanks' "The Three Musketeers," for

instance, is attributable to its story as well as to its star. I doubt if a picture that has profound literature as its backbone has been an acknowledged failure.

Sid Grauman States

I believe that the importance of the subject on which the DRAMATIC MIRROR has asked me for an expression has been greatly exaggerated. There are producers and exhibitors that see in "a flood of foreign film, a dreadful menace to American Industries and a danger to our free institutions." I do not remember that America ever feared the invasion of foreign plays, foreign music and foreign literature. I had always thought that America had been greatly enriched by the current of foreign art that has flowed into this country, and for the life of me I can't see why barriers let down to drama, musical comedy, fiction, poetry, painting, symphonic and grand opera scores and orchestral and vocal music should be raised in an ecstasy of terror against motion pictures.

The difference in standards of living here and abroad is pointed to as the source of the menace whereas it is the source of safety, for that difference in standards is precisely the quality that makes most foreign pictures unintelligible and therefore uninteresting to American audiences. The advantage to American art gained through acquaintance with foreign art is quite often derived from a lesson in "what not to do."

We find that American audiences don't respond to the appeal of foreign humor: differences in living standards and ideals account for the failure of most German-made pictures in this country. Occasionally a picture made abroad has a message for America; by all means let us have it. Exhibitors won't show foreign pictures merely because they are foreign and cheap. Exhibitors don't care what a picture costs; all we are concerned with is how much will it draw?

Paul Brunet, President of Pathe, Says

Motion-picture producers in the United States naturally are proud of their achievements. Their advance toward the best ideals of cinematographic art has been as remarkable as their rapidly developing appreciation of the fact that the best that exists in creative literature is none too good for the increasing millions who support the picture screen. It stands to reason, therefore, that they should desire to keep the rich field of this country to themselves; hence the bugbear of "a foreign picture invasion."

For the reasons stated above, no such invasion is to be anticipated. I endeavored to make this quite clear when interviewed on the subject on my return last August from my usual annual visit to the centres of European picture production. Just as our best productions are welcomed all

over the world, so an occasional foreign picture will prove to be of a character suited to our market, and American picture patrons should be given an opportunity to see it and to judge for themselves their relative merits.

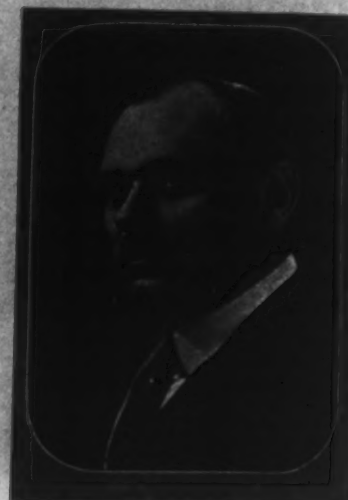
No intelligent person disputes the fact that all art standards are somewhat higher in the older civilizations of Europe. They go about these matters in a more leisurely fashion over there, and from the inception of the art of the cinema the greatest artists of their stage have not disdained to appear in pictures. Accordingly, a judicious admixture of foreign pictures with our own prolific output may be considered advantageous to all concerned.

S. L. Rothafel's Statement

The total effect of foreign pictures on this country is one of stimulation and inspiration. In fact, I believe that the few splendid examples of foreign pictures that have found their way to this side, have done more to stimulate the output of American pictures than any other individual force. For this purpose alone, they serve a good end. They help us to get out of the rut of American methods of production which we are so apt to fall into, and away from the conventional stereotyped kind of picture.

It is difficult to make arbitrary comparison between foreign and domestic pictures. In my opinion, the American directors are far ahead of the foreign in a technical way, especially in lighting. Some of the pictures done by Mr. Lubitsch, however, show a greater progress in composition, ingenuity, general composition and the general quality of the acting.

I am not giving a blanket approval of the foreign product, however. I believe in judging each individual picture as it comes along. In my opinion, the outstanding pictures of last year happened both to be foreign pictures—"Passion" and "Dr. Caligari." I think that "Passion" still stands supreme as the most perfect example of a fine picture that has come from the other side. It may be that I am influenced by the fact that in preparing it for presentation, we developed a particular feeling for it, but I believe that our sentiments are shared by everyone who saw this production.



PAUL BRUNET

Little Trips to Los Angeles Studios

With Otto Henry Harras

MANY of the well-known movie actors and actresses who patronize the famous Hollywood Hotel were given a real thrill that didn't start with "camera" about 10:30 on Tuesday night of last week, when an alarm of fire was sounded throughout the house and big flames burst up from the basement, where the fire originated. Considerable excitement ensued, and all of the two hundred guests turned out full force to add to it. Flames threatened the entire structure for a time and it was believed that the building would be wholly destroyed, but it was finally got under control. A band of thieves, seeing a possibility to get away with a big loot, attempted to walk off with the valuables piled up on the sidewalk. They were caught by the police and the property restored to the owners. No estimate is given for the damage done. There were no casualties.

The Production

of "Hail the Woman," Thomas H. Ince's special for First National release, is another result of the close collaboration which has existed for many years between that famous producer and the noted screen dramatist, C. Gardner Sullivan.

Richard Dix recently annexed the President's Cup in the California Country Club golf tournament, winning by a score of sixty-eight in eighteen holes.

Jean Acker, who is the wife of Rudolph Valentino, the famous young chap whose work in "The Four Horsemen of the Apocalypse" and "The Sheik" has won him a place in stardom, says that she doesn't want to divorce her handsome young husband. We don't blame you, Jean.

George D. Baker's

next production has been renamed "Don't Write Letters." Gareth Hughes is starred in this Metro picture. Baker was the director of Hughes' laughable comedy, "Little Eva Ascends."

June Elvidge has been added to the cast of the Gloria Swanson picture, "Beyond the Rocks."

Doris May

the youthful R-C star, is at work on her next picture, "Boy Crazy," under the direction of William A. Seiter. It is a Hunt Stromberg production.

Pauline Frederick is starring in the William J. Locke story, "The Glory of Clementine," which will commence at the R-C studios early next month.

Fred Niblo is directing Anita Stewart in "Rose of the Sea."

Carey Wilson has been added to the scenario staff at the Goldwyn studios.

Basil King's

story, "The Dust Flower," is being filmed at the Goldwyn studios. Claude Gillingwater has been added to the cast.

L. J. Gasmier, the well-known director of R-C pictures, has completed his R-C contract with the finishing of

his last picture, "The Call of Home." Mr. Gasmier has directed many of the R-C successes of the past season.

Ben Turpin's next release is "Bright Eyes." We refrain nobly from comment.

Edward Laemmle is directing "In the Days of Buffalo Bill" for Universal. The first episode covers the death of Lincoln. Art Acord is starred in the feature.

The Selig-Rork film, "The Rosary," will be released the middle of January.

Mary Miles Minter, the charming Realart star, is to appear in a new production, "South of Suva."

Mildred Davis

who has been playing opposite Harold Lloyd for two years, has signed a new contract with Hal E. Roach to continue under his management. Miss Davis is leaving with her mother for New York directly after Christmas to enjoy her first vacation for some time.

Marie Mesquini and her mother spent Christmas in San Francisco.

"Debonair" is the name of a new film story by William Farquhar Payson which Selig-Rork is producing. Lewis Stone will play the lead in this romantic drama. The continuity is being written by Bernard McConville.

The director is not yet selected. The production will be seven or eight reels in length.

Harold Lloyd

has just finished "He Who Hesitates." It's a good title, and we can just see Harold hesitating.

The Paul Parrott company has just completed a satire on the gambling craze which is said to be highly entertaining. The cast includes, besides Parrott, Ethel Broadhurst, Eddie Baker and Sunshine Sammy.

Mabel Normand's "When You Leave Home" is being edited now. Walter McGrail and Carl Stockdale are the principals.

"The Great Alone," which will be handled by the Producers' Security Corporation, is nearing completion at the West Coast Studios. Isadore Bernstein is the manager-director for the company and is supervising the production of the film in which Monroe Salisbury and "Draga" will be featured. Others in the cast are Laura Anson and Walter Law. Jacques Jaccard is directing the film.

Dorothy Woods has been engaged to play opposite Art Acord in "The Days of Buffalo Bill," to be produced

by Universal. Robert Dillon is preparing the story of "Buffalo Bill" for filming, weaving a romantic plot around the history of the famous pioneer.

J. M. Voshell has been appointed production manager at Universal City. He succeeds Harry Schenck, who recently resigned.

Willat's Pictures

Irvin V. Willat has the distinction of having one or more pictures by himself on nearly all of the leading releasing organizations in the industry. Associated First National will release Mr. Willat's picture, "Pawned," from the novel of Frank L. Packard, in which Edith Roberts and Tom Moore are starred. "Yellow Men and Gold," from the story by Gouverneur Morris, was recently completed by Mr. Willat for Goldwyn. Four of his productions, produced and directed through his own organization, the Willat Productions, Inc., are being released by Hodgkinson. They are: "Partners of the Tide," "Down Home," "Face of the World" and "Fifty Candles." He directed "Behind the Door," "Below the Surface" and Charles Ray's "The Law of the North" for Thomas Ince. He directed Houdini in "The Grim Game" for Lasky, released through Paramount. And it will be recalled that he dates back to the old days, when he played Mary Pickford's leads, and directed with the "Imp" company, now Universal.

Douglas MacLean

is starring in "Bell Boy Thirteen" under the direction of Thomas Ince.

Victor Potel has been added to the cast of The Metro picture, "Don't Write Letters" in which Gareth Hughes is starring. George Baker is directing.

A film version of "Bought and Paid For" will have Agnes Ayres, Jack Holt and Walter Hiers in the cast. Clara Berranger is doing the adapting at the Lasky studios.

Victory Bateman has been added to the cast of "The Dust Flower," the Basil King story which is being shot at the Goldwyn studios.

Wallace Reid

will have Mary MacLaren as leading lady in his next picture "Across the Continent." Philip Rosen will direct the production, and Betty Francisco will play the ingenue lead.

Beri Lytell is to make an original story from the pen of Bayard Veiller, under the direction of the author. "Sherlock Brown" is the title. The cast includes Ora Carewe, Sylvia Breamer, De Witt Jennings, Milton Taylor, and Hardee Kirkland.

Maurice Tournear is now filming "Lorna Doone."

Bessie Love is leading lady for Sessue Hayakawa in his latest R-C picture "The Vermilion Pencil."



SESSUE HAYAKAWA

the R-C star, reciting the famous "The Night Before Christmas" to a group of little Japanese children. We wonder if he is telling it in Japanese?



DRAMATIC MIRROR

REX INGRAM

the well-known director, whose work in supervising "The Four Horsemen of the Apocalypse" for Metro placed him in the foremost ranks. He has recently married Alice Lake, the beautiful Metro star



DRAMATIC MIRROR

ANITA STEWART

who is starring in Louis B. Mayer productions, released through First National. Her latest picture is: "Playthings of Destiny"

"FIVE DAYS TO LIVE"**Hayakawa in Stirring R-C Drama**

Story by Dorothy Goodfellow. Scenario by Eve Unsell and Garrett Elsdon Fort. Directed by Norman Dawn. Released by R-C.

Tai Leung, idol carver and dreamer, sits in his little shop in the Street of the Flying Dragon, and toils on his little images. At night, however, he works on the figure of the princess of his dreams, whom he hopes some day he may meet. Her face is elusive—and he has left the face of the idol blank. But one day, when little Ko Ai, a slavey who washes dishes in a near-by restaurant, goes by the window of Tai Leung's shop, he recognizes in her the princess of his dreams. He tells her of his love, and under the influence of his love she becomes more and more beautiful. Tai Leung works hard to get money enough to buy Ko Ai from her father. However, the shrewd Chong

Wo agrees to sell his pretty daughter to Le, a wealthy mandarin.

Tai Leung hears that Yung Foo a notorious pirate, is sentenced to death, and has offered untold wealth to anyone who will take his place, which the Chinese law permits. Tai Leung volunteers, and is given five days to live.

Their happiness is clouded by the knowledge that they have but five days together. When the time comes Tai Leung goes to the prison, only to find that Yung Foo has died of cholera and Tai Leung is freed of his debt of honor.

Tai Leung rushes back to Ko Ai and finds that she has lighted a poisoned incense in order to die with her lover. He carries her out into the fresh air and she revives.

WALDO BENNETT.



A beautiful scene from the new R-C production, "Five Days to Live," in which Sessue Hayakawa, as the idol carver, enjoys the five days allotted to him to live with his charming little bride

(At the left.) The charming wife of Sessue Hayakawa, who plays the part of Ko Ai in the R-C picture, "Five Days to Live," directed by Norman Dawn

Sessue Hayakawa (at the right) in his marriage ceremony robes, and (above) as the dreamer and idol carver in the R-C production, "Five Days to Live."



"THE BASHFUL SUITOR"**Second Triart Production Released by Hodkinson**

Story adapted from the famous painting by Josef Israels. Lejaren A. Hiller, art director. Herbert Blache, dramatic director. A Triart production, released by Hodkinson.

CAST

Paul Pierre Gendron
Gretel Mary Brandon
Josef Israels W. A. Otten

The girl, Gretel, is in love with Paul, the bashful chap who is at a loss to tell the pretty little lace-maker of his love. Gretel gives a party at which Paul is required to pay a forfeit, which is to be a kiss. Paul flees in terror, at the same time filled with anger at himself for his bashfulness.

Carl, a young braggard, flirts with Gretel and tries to win her from Paul. When Paul's mother returns from the party she finds she has carried home a piece of lace by mistake. Paul hurries to Gretel's home with the lace, but is confronted by Carl, who seizes the opportunity to disgrace Paul by claiming that Paul is a thief. Everyone turns against him. He is beaten by the crowd of onlookers. Suddenly Paul awakes to find it has all been a dream.

JOHN GEOFFREY.



Mary Brandon, as Gretel, and Pierre Gendron, as Paul, in the scene from "The Bashful Suitor," which is the scene that Josef Israels, the artist, put into his painting. A Triart production, released by Hodkinson

At the lower left is the lively scene where Paul is supposed to pay the forfeit of a kiss at Gretel's party. The girls are making it all the harder for Paul to pay the penalty

A charming scene below, showing Paul's adopted baby playing with the family pet. At the left center Paul and his mother discuss his bashfulness. "The Bashful Suitor," Hodkinson



THE CRYSTAL

NUMBER 12, DECEMBER 1937



DRAMATIC MIRROR

KATHERINE SPENCER

the latest Robertson-Cole discovery, who is playing leading rôles in the R-C pictures. She recently appeared in a prominent part in "The Barricade"



DRAMATIC MIRROR

Photo Melbourne Spurr, L. A.

DORIS MAY

appearing as a bright particular star in Robertson-Cole productions. Her first picture was the highly entertaining "The Foolish Age" which was featured during the recent R-C week

"LITTLE EVA ASCENDS"**Metro's Comedy Starring Gareth Hughes**

From the Saturday Evening Post story by Thomas Beer. Directed by George D. Baker. Released by Metro.

CAST

Roy St. George (Little Eva) . . . Gareth Hughes
 Mattie Moore . . . Eleanor Fields
 Priscilla Price . . . May Collins
 Blanche St. George (Eliza, Mrs. St. Clair) . . . Eunice Vin Moore
 John St. George (Uncle Tom) . . . Benjamin Haggerty
 Mr. Wilson . . . Edward Martindale

Four long weary years playing the part of Little Eva in "Uncle Tom's Cabin" is certainly long enough for any self-respecting young lad. At least, so Roy Cullen thought. He and his brother John had been traveling with a stock company, lorded over by their mother (who played Eliza). Roy was a regular boy, with a regular

boy's love of the out-of-doors, and he was longing for a summer on the farm in a small Connecticut town. Instead, he had to don the long stockings, gorgeous blonde wigs, and the fluffy dresses of Little Eva.

Arriving in Semple, Connecticut, the company lodges at the biggest and only hotel that Semple boasts. The proprietor is a man named Wilson, who, it appears, many years before married Mrs. Cullen while she was herself playing Little Eva in a traveling company. He is the father of the two boys. The romance was sudden, and ended in disillusionment.

He invites the two boys to go home to supper with him. They refuse because it might make them late for the performance. But they get to talking confidentially with Wilson, and idea of their going on with this traveling about the country with a cheap show. He proposes that they come to live with him on his farm. Wilson tells them that he will talk to their mother about the proposition.

The hour for the performance arrives. Roy is frettingly and most unwillingly getting into his Little Eva togs while John is blacking up for Uncle Tom. All goes along well until Roy discovers Wilson sitting out front near the stage. Roy sees red. He is about to give the "going to heaven" scene. Some rowdy in the gallery shouts, "Hurry and get to heaven, sister!" Roy is furious when he climbs the ladder. Suddenly he grabs off his golden wig and throws it out into the audience with all his might and yells, "All right, you big bunch of stiffs!"

Pandemonium follows and the curtain is rung down.

HOMER DWIGHT.

A merry scene from "Little Eva Ascends," in which Gareth Hughes is starring. The waitress has evidently uncovered a bald spot, much to the enjoyment of all present, save the unlucky victim. This clever Metro picture was directed by George D. Baker

Above, Gareth Hughes in the blonde wig and ruffled dress of Little Eva. On first glance you might believe Gareth was "Little Mary's" understudy

Little Eva is dying in her mother's arms. Or rather HIS mother's — for it is Gareth Hughes who is the pathetic figure on the couch. A scene from the Metro production "Little Eva Ascends"



"MORALS"

May McAvoy Starred in Realart Picture

Story from William J. Locke's novel, "The Morals of Marcus." Scenario by Julia Crawford Ivers. Directed by William D. Taylor. Released by Realart.

CAST

Carlotta.....May McAvoy
Sir Marcus Ordeyne.....William P. Carleton
Sebastian Pasquale.....Wm. E. Lawrence
Judith Mainwaring.....Kathlyn Williams
Antoinette.....Bridgeta Clark
Stinson.....Sydney Bracey
Harry.....Starke Patterson
Hamdi.....Nicholas de Ruiz
Mrs. McMurray.....Marian Skinner

Carlotta, the orphaned baby of English parents, is brought up in the Turkish harem of Hamdi Effendi. To escape a distasteful marriage to an old Mohammedan she runs away with Harry Robinson, a young English adventurer, with whom she has been flirting from her window. In London, Robinson is killed and Carlotta is left destitute. She is sitting on a park bench disconsolately when she attracts the attention of Sir Marcus Ordeyne, who is sitting nearby. He is attracted by this oddly dressed girl, whom he thinks at first is a girl of the streets. This ingenuous Anglo-Turkish girl is helpless in London, alone.

Sir Marcus, after hearing her story, takes the girl home to his house-keeper, so that she may be at least taken care of, and kept from walking the streets.

And Carlotta loves him, but only as a grateful child loves its benefactor.

Judith Mainwaring, a woman of the world who has loved Sir Marcus for some time and who is far more interested in him than he has ever been in her, tells Carlotta that Sir Marcus doesn't really love her and is to marry her out of pity, not love. Car-

lotta runs away with Pasquale, and Judith tells Sir Marcus that Carlotta is very much in love with Pasquale and that that is why she is running away.

But Carlotta repents as soon as she has started and leaves Pasquale at once. In Paris, several months later, Judith meets Carlotta and tells the girl that she had deceived her about Sir Marcus. He is really searching frantically for her, and Carlotta, at last realizing her love for her benefactor, returns to him.

H. K. WHEAT.



May McAvoy at her harem window, receiving the attentions of an English adventurer

May McAvoy as Carlotta in the Realart picture, "Morals," in which she is starring

(Below) — Two scenes between May McAvoy and Wm. P. Carleton from the Realart picture, "Morals."





DRAMATIC MIRROR

LILYAN McCARTHY



DRAMATIC MIRROR

Photo by Edwin Bower Hesser

SHIRLEY MASON

*the youthful Fox Film star,
who will appear in a new pic-
ture "Jackie" early in the year*

SHUBERT'S TO SHOW BEAUVAIS' FILM DESPITE M. P. O. CHAMBER OF COMMERCE'S BOYCOTT

Claim That Theatre Owners Attempt to Play Politics With Board of Censors Which O. K.'d the Film

DESPITE the fact that the Motion Picture Owners' Chamber of Commerce attempted to bar the showing of the Fred. K. Beauvais film, "The Lonely Trail," after its official O. K. by the State Board of Censors, the Shubert Vaudeville has arranged to step over their heads and show the film next week at their 44th Street Theatre as a part of the regular vaudeville program.

The film has been condensed to meet the requirements of the vaudeville program in which it is offered. It will be shown at 1:30 and 7:30, preceding the regular program, and then repeated at the close of the program for the benefit of those who were not able to arrive in time for the picture preceding the show. The usual vaudeville program will be given between the two presentations of the film.

C. L. Price of the Primax Picture Corporation has made arrangements with the Credit-Canada Productions, by whom the film was made, to show it in America.

When the latter submitted the film to the State Board of Censors, in compliance with the state law, the picture promptly received the official O. K. of that body. Not so with the Motion Picture Theatre Owners' Chamber of Commerce, who, according to Mr. Price, saw in Beauvais' identification with the Stillman divorce scandal an opportunity to embarrass the unwelcome official censors, regardless of the inoffensive character of the picture. Price has now outwitted the Chamber of Commerce and created an outlet for his photoplay through which the exhibitors will be deprived of participation in the sensational earnings the picture is expected to create.

"The Motion Picture Theatre Owners' Chamber of Commerce sought to play politics with Beauvais' picture," said Mr. Price. "It was a high-handed proceeding in which they were perfectly willing to sacrifice this innocent young man and his property in order to place the State Board of Censors in a false light. The censors performed their duty fully when they made a critical examination of the picture. Finding in it nothing that could be regarded as objectionable, they did the only thing possible under the circumstances in giving it their official stamp of approval.

"The exhibitors, who opposed in every way the establishment of an official board of censors and who are, quite naturally, on the alert for an opportunity to put that body 'in bad,' seized on this chance to slam the censors by holding up their hands in horror because Beauvais' name had been dragged into a scandal prior to the making of the picture. Innocent or guilty, his opportunity to make a living was to be taken from him because it served their purpose for political reasons. They forget all about their own widely known and established offenses that brought the censorship into being—the nakedness, the 'vampires' and endless procession of sex subjects whose presence on their screens made censorship necessary—

in their protest against a man being seen upon the screen because his name had been dragged into a divorce scandal against his own will, without opportunity as yet to prove his innocence.

"To them it was a case of sacrificing one picture (and one belonging to someone else, at that) to the end that the official censors' grasp of the situation might be lessened."

"Clean-Up Week" Results Soon

When the old year passes out the exhibitors and exchangers in the New York State and Northern New Jersey territory will know the results of the first "Clean-Up" week in the industry.

It has been urged that every exhibitor and exchanger settle all pending grievances during the week December 24 to 31, so that the newly appointed official "Joint Grievance Committee" can operate efficiently under the new standardized rules without any old adjustments to handicap it.

President Charles L. O'Reilly, of Motion Picture Theatre Owners of New York State, has completed arrangements with the F. I. L. M. Clubs of both Albany and Buffalo for a "Joint Grievance Committee" in both zones with equal representation of theatre owners and exchangers.

President William Brandt, of the Theatre Owners' Chamber of Commerce, has already seen his committee in action jointly with an equal number of representatives from the F. I. L. M. Club of New York City, in settling all trade grievances affecting Greater New York, Long Island and Northern New Jersey.

There will be a sort of a "Supreme Court" where appeals can be taken, but none are expected to be taken if the present work of the Joint Grievance Committee continues to be so satisfactory in its decisions.

"Clean-Up Week" finds all the exchangers pledged to meet all the exhibitors more than half way to clean up all pending arguments anent play dates, service and claims, so that the industry can start the new year right in its most important territory.

Mabel Normand Recovers

Mabel Normand has recovered from her recent illness and is back at work at the Sennett studios on her new feature, "Suzanne," in which she plays a little Spanish girl. Miss Normand caught a bad cold while working in early scenes of the picture, so, taking time by the forelock, she wisely followed her doctor's advice and went to Palm Springs to rest up for a few days.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 1026, 1027, 1030, 1031 of this issue.

Directors—XLIV



HERBERT BLACHÉ

prominent director for Triart productions, released by Hodkinson. His latest is "The Bashful Suitor"

Cameron With Anita Stewart

Rudolph Cameron is coming back to the screen, but not to stay. Before he discarded the make-up to become executive manager of Anita Stewart's company Mr. Cameron was a popular leading man with Vitagraph. He has steadfastly refused to come within the camera lines since, but that determined director, Fred Niblo, has finally persuaded him. In casting for Miss Stewart's next production, "Rose of the Sea," which he is to direct, Mr. Niblo could see but one type for the second lead in the production, and that was Mr. Cameron. And he and Miss Stewart, who, as most everyone knows, is Mrs. Rudolph Cameron in private life, were so persistent that Mr. Cameron finally agreed to play the part. But, as he argues, his executive work keeps him busy enough, so his return to the acting field is simply for this one part in Miss Stewart's next First National production.

Issues Warning Against Inflammable Films

Boston, Dec. 28.—A warning to all stores against the unrestricted sale for home use of moving-picture machines equipped with highly inflammable cellulose films was issued on the 22d by State Commissioner of Public Safety Alfred F. Foote. He said that the sale of the cellulose film or any film more than one and one-fourth inches in length, unless they are safeguarded by all the regulations ordered by his department, is a violation of the law. The penalty is a fine or from \$50 to \$500.

Arbuckle Jury Cost \$2,389

San Francisco, Dec. 27.—The Arbuckle trial jury, during the three weeks that the case was heard, cost the county \$2,389.06, according to figures compiled here yesterday by Deputy Sheriff Harry McGovern and submitted to District Attorney Brady. These are the items: Meals, \$999.45; rooms, \$1,084; theatres, \$71.91; autos, \$158.20; incidentals, \$27.95; telephone, \$11; laundry, \$15.55; tailor, \$6; drugs, \$3.75; news-stand, \$11.25.

Felt Brothers Adding Two

Pittsburgh, Dec. 28.—On the first of the New Year, the Shubert Theatre in Pittsburgh will be taken over by Messrs. Fred D. and Maurice E. Felt, who now manage and direct the new Aldine and the Ambassador Theatres in Philadelphia. The name of their latest acquisition in Pittsburgh will be called the Aldine, in line with their policy of establishing a chain of Aldine Theatres in the leading cities of the country. They are also acquiring the Parkway Theatre in Wilmington, Del., the newest and most elaborate house in Wilmington, and they likewise expect to announce the acquisition of one of the largest and handsomest houses on Broadway for their "Aldine" standard of photoplay productions. The new Aldine Theatre in Philadelphia has been a phenomenal success from the day of its opening, owing to the very high standard of pictures shown, plus high-class music and aesthetic surroundings.

"Uncle Tom's Cabin" Parade

On Tuesday morning Broadway was startled by a real old-fashioned "Uncle Tom's Cabin" parade, headed by a pickaninny band and a huge float, with Uncle Tom seated in front of his cabin. Little Eva, in a pony cart, followed, and Simon Legree led the bloodhounds. Other members of the company now playing at the Metropolitan Opera House appeared in costume, riding in vehicles of the type popular in the days of Uncle Tom. Banjo players put pep into the proceedings, being lined up on a big float just ahead of the group of colored plantation singers who appear in the show and sing old-time melodies. The parade traveled down Broadway to City Hall, where the players were received by Mayor Hylan.

Marion Davies Acts Santa

Miss Marion Davies is a screen star, as the world knows, but Monday she assumed the rôle of understudy to Santa Claus, and it is violating no confidence that the good, overworked saint must have been immensely pleased over the substitution. If you cannot get any expression from him, you can from four or five hundred happy children, with presents and goodies they never expected; from several score invalids at St. Joseph's Tuberculosis Home, and from about five hundred ex-service men, who enjoyed the best Shanley's could give them to eat and vaudeville could give them to enjoy.

Alice Brady Resumes Tour

Albany, Dec. 26.—Alice Brady appeared in "Forever After" at Harmanus Bleeker Hall, resuming her tour in that play after a few days out because of injuries received in an automobile accident last week. Miss Brady has fully recovered, but Kenneth McKenna, the leading man, is still in the hospital as a result of injuries. While motoring up from New York, Miss Brady's car overturned, and Mr. McKenna and the Japanese chauffeur were badly injured. Miss Brady and a companion escaped with minor injuries. Franklyn Fox assumed the leading rôle of Ted in place of Mr. McKenna. The play opened to large business.

Is That So

CHARLES KENYON has written a new story which is to be produced by Goldwyn. It is called "Fame" and tells of the emotional experiences of a prima donna.

Mrs. Anna Steese Richardson, who collaborated on "A Man's Home" with Edmund Brees, attended the opening performance of the Selznick drama at the Capitol Theatre. Grace Valentine and Roland Bottomley, both members of the cast, were also in the box party.

Charles Ray made a personal appearance at the Fifth Regiment Armory in Baltimore last week, where he auctioned off a doll for the benefit of the Buddies Club, which is composed of disabled veterans of the war. Ray was accompanied by his wife, Richard Willis, Arthur S. Kane and Albert A. Kidder.

Rupert Hughes

is hard at work on the titling and assembling of "Remembrance" his latest personally directed picture. Mr. Hughes is planning to come to New York as soon as the picture is finished.

Wallace Worsley says that he has not signed a contract with Universal, as was reported. He is now supervising the cutting of "A Blind Bargain," his latest Goldwyn picture, featuring Jacqueline Logan and Lon Chaney.

Dorothy Phillips will appear in a new picture called "The Soul Seekers" with Allan Holubar directing.

Anita Stewart

will appear as an artists model in the new picture "The Woman He Married."

Bebe Daniels is to appear in a new comedy, "A Game Chicken." We think Bebe will be a good one for the part.

June Elvidge, who recently terminated her vaudeville engagement, will return to the screen to appear in Gloria Swanson's new picture "Beyond the Rocks," by Elinor Glyn, which Sam Wood is directing.

Edmund Brees and Helen Ware are to appear in R-C pictures. Their first will be the William Christy Cabanne production "Beyond the Rainbow."

Lupino Lane

the well known English comedian, is to be a Fox star. He left recently for California to start work on a series of two-reel comedies.

Ellen Terry will be featured in a big "mother interest" film in England. The story has been written for her personally by Hetty and Langford Reed. It will be produced by Greenville Taylor for a new British company, the Big Four Famous Production.

Frederick Pinney Earle, whose production of the "Rubaiyat" is now in the courts, will produce a new spectacular film quite unlike his first picture.

Douglas Fairbanks' "The Three Musketeers" is being shown in London with tremendous success.

Harold Lloyd has completed his fifth and last picture for the year. It is called "He Who Hesitates," and is a comedy.

"Tears of the Sea," the Malcolm Strauss picturization of a story by Sem Benelli, is to be released shortly by Associated International Pictures. Isabelle Savory, an English actress, is playing the leading feminine rôle.

Virginia Lee

who won the national beauty contest at Atlantic City last spring, and little Clara Bow of Brooklyn will be in the cast of the R-C picture "Beyond the Rainbow" which William Christy Cabanne is producing.

Claire Adams, as Columbine, with her horse, in a scene from "The Mysterious Rider," a Hodgkinson release. In the circle, Alice Terry, the charming Metro star

Sues City of Boston for Theatre Damages

Boston, Dec. 28.—M. Douglas Flatery, owner of the Copley Theatre (home of the Jewett English Players), who was awarded a quarter of a million of dollars by the street commissioners for land taken for the widening of Stuart Street, Back Bay, has filed a claim in the Superior Court for damages to the amount of \$562,100. He estimates the value of the theatre at \$390,000 and the land at \$172,100.

Charles Ray Leaves for South

After more than three weeks of continuous activity in New York City, Charles Ray left the big city Saturday for a brief tour of the South. Mr. and Mrs. Ray, accompanied by Richard Willis, Albert A. Kidder, Jr., Arthur S. Kane and George Rizard, camera man, will make short stop-overs in Washington, Baltimore, Atlanta and New Orleans. The star plans to return to his Los Angeles studio on December 28th.

Mr. Ray arrived in Washington on the 17th after a stop-over at Baltimore, where he was the guest of honor at a ball sponsored by the Movie Club of that city. The Ray party plans to spend three days in the national capital, during which a full program has been arranged for the star. They will stop at the Shoreham. According to present plans the star will leave for Atlanta on the 22d, arriving there the following day. While in Atlanta Mr. Ray and his party will be the guests of Sig. Samuels and Willard Patterson, of the Metropolitan and Criterion Theatres. The Ray party will spend Christmas Day in New Orleans, leaving for Los Angeles the following day.

Four Serials for Pathé

Pathé Exchange, Inc., will have at least four new serials on their schedule for release in 1922. Charles Hutchison, the strenuous stunt star, will be the star in one, now well along on the production. Another serial for Hutchison is already planned. "White Eagle," starring "Ruth Roland," will be her tenth serial for Pathé, and is scheduled for release January 1st. Miss Roland is at present at work on another serial under the personal supervision of Hal Roach. The story of "White Eagle" is by Val Cleveland, and has the three-fold appeal of romance, mystery and dramatic action. The Hutchison serial, as yet unnamed, is credited to the star as author. It has continuity provided by Frank Leon Smith and is being directed by George B. Seitz. A "thrill a minute" is the promising statement which goes out with the new serial. Charles Hutchison invents his own thrilling stunts, and then adapts them to a story.

"Ambush" to Tour

When Arthur Richman's play, "Ambush," finishes its run at the Belmont Theatre, the production will be sent on the road by the Theatre Guild. The first stop will be Boston, and then Chicago will follow.

This will mark the second Guild production to be sent on tour, the first having been "Mr. Pim Passes By," which is now playing in the larger cities of the country under the management of A. L. Erlanger.

Hedda Hopper in Films

Hedda Hopper (Mrs. DeWolf Hopper), besides playing in the successful farce, "Six Cylinder Love," is now planning to appear in the moving pictures in support of John Barrymore. The picture is "Sherlock Holmes," and Mrs. Hopper will have the leading feminine rôle.

Film Stars Going to Providence

Richard Barthelmess and a number of other film stars are going up to Providence on January 2 to witness the first performance of "Marjolaine," the musical version of "Pomander Walk," in which Mary Hay (Mrs. Richard Barthelmess) returns to the stage. She has not appeared on the stage since she retired from the cast of "Sally."

Penrhyn Stanlaws

likes the screen work so well, he has decided to abandon the paint brush permanently and work on screen productions. He has gone to the Paramount studios at the Coast where he plans to direct several productions during the coming year. The star will be Betty Compson. No definite announcement has been made concerning the stories.

Herbert Brennon, the well known director, delivered a lecture on the "Art of Motion Picture Directing" at Columbia University last week. William Farnum also appeared and talked to the class, giving some interesting experiences of his career on the stage and screen.

Rosa Rosanova, the Russian actress who played a mother part in the Goldwyn production "Hungry Hearts," returned home this week.

"A Doll's House" Completed

Madame Nazimova has completed her production of Ibsen's "A Doll's House," her first for the United Artists. Release of the picture will be about the first of February. And now Madame will start immediately on "Salome," after which she will go abroad to do Sudermann's "Regina." In "A Doll's House," Alan Hale will make his bow as Nazimova's new leading man.





Photo by J. R. Diamond

DRAMATIC MIRROR

MABEL BALLIN

who is starring in Hodkinson feature productions under the direction of her husband, Hugo Ballin. Her latest picture is "Jane Eyre," from the famous novel of that name



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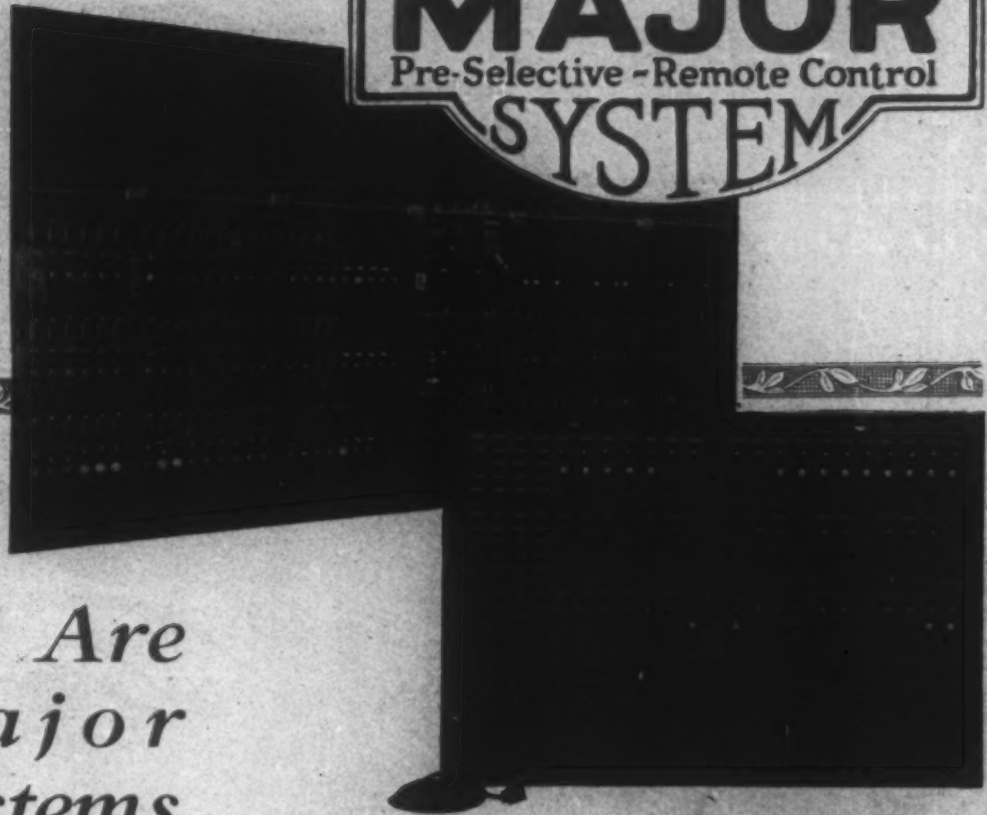
the nature of the clean and the ingenuous can be easily learned from studying him in his refreshing comedies. In the reel world, a Charles Ray is as stimulating as a sun's ray in the real world

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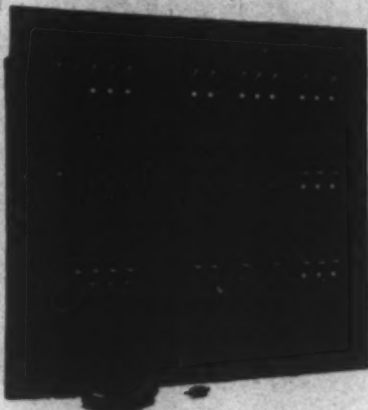
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Chicago—Theatrical Heaven

By Robert D. Boniel

IN a season that will be woefully remembered by entrepreneurs of the theatre as being unusually disastrous, the second city of these United States stands forth conspicuously as a shining glorious exception; for unlike her sister cities (Manhattan not excluded) she has contributed in generous measure to alleviate the showman's burden! Here plays flourished and coffers waxed fat while in other parts they grew thin from neglect, and finally after more or less brief, brave struggling, departed sadly to Cain's warehouse! The necrology of the theatre the first part of this season is astounding. No less than forty good and bad plays have fallen by the wayside—a little better than two a week!

The loss in dollars and cents is stupendous and a producer who to-day ventures to place before public opinion a new play is indeed

A Most Intrepid Soul!

However, if he is fortunate enough to secure lodging for this enterprise in a Chicago theatre his risk is greatly minimized, for as above stated, this metropolis, that will yet have a subway, is kind to entertainment if at all meritorious! As concrete evidence of its hospitality there are the records of this city's generous attendance to "The Bat," "Afgar," "Up in the Clouds," "Eddie Cantor's Midnight Rounders," Fred Stone's "Tip Top," "The Woman of Bronze," "The Gold Diggers," "Dulcy," "Lightnin'," "The Tavern," and others. True, there were many failures—dismal failures, but then these, like the poor, are always with us. Notable of all the successes, "The Bat" holds the enviable record of a year's run in this city—a record heretofore thought impossible here. No little credit for this phenomenal engagement is due to James F. Kerr, who is one of our most enterprising publicity men. He has no end of ideas, with which to keep an attraction before the public, and all indications point to a like and longer record for that smash hit "Lightnin'," at the Blackstone Theatre. Of the failures, "Emperor Jones," "The Bad Man," "The Detour," and "George White Scandals" were undeserving of their fate for they are of the few genuine treats the theatre has offered Chicago this season. The others, "Two Blocks Away," "Honeydew," "The Mirage," "Erminie," "Greenwich Follies," "The Broken Wing," "Shavings," and the like piffle merited the negligence they received!

To vaudeville the public here has been very kind indeed as the overlords of that form of entertainment will attest. Why? Price, of course! In a

Period of Unemployment

sagging markets, labor unrest, and the inevitable old high cost of upkeep, is it any wonder that people shop industriously for the most for their money; they now shop for entertainment exactly—and probably with more zeal—than they do for a bargain in winter coats! There is much discussion and argument

amongst the producers as to a lowering of the admission scale, but as yet no drastic cuts have been made save in a few instances, as in "Take It From Me," which is now a tenant of the Great Northern Theatre, playing a return engagement after an absence of two years. The top for this show is \$2 and it is doing a handsome business, whereas other musical entertainments ask three and four dollars

generally the case with all such new propositions, it takes time, much money, patience and herculean effort to become firmly established on a paying basis. It is a certainty, however, that the Shuberts will soon accomplish this, for they have a fine organization capable of coping with any undertaking and carrying it to a successful height. Most indefatigable and zealous of all their lieuten-



JEAN ADAIR

the lovable portrayer of mother rôles who is scoring in vaudeville

ars top. George White, unsuccessful in selling his show at these latter figures, has cut the price and it is the consensus of opinion that he will suffer no longer from paucity of attendance. Is it not avowedly better to charge less and fill the theatre than to have it half empty at a higher fee?

With the Theatres

already built and in process of building here this city bids fair to become Manhattan's rival as a theatrical mart. The list is as follows: The Chicago, Balaban & Katz's new four million dollar picture palace opposite that famous money-maker, The Salt Lake; The Roosevelt, Ascher Brothers' picture-theatre opposite Marshall Field's on State Street; Wood's magnificent Apollo, on Randolph and Dearborn Streets; The Tivoli, Balaban & Katz's south-side marvel, and most important, legitimately, the Harris and the Selwyn houses, now well near completion at Lake and Dearborn Streets.

Important in theatrical ventures this season was the entrance of the Shubert Vaudeville at the Apollo Theatre. Starting off with every promise of being a huge success, the business fell off considerably as the enterprise gained age; however, as is

ants is John J. Garrity, than whom there isn't

A More Efficient

and loyal worker. Conducting the Shubert Vaudeville Exchange in this city is Lester Bryant and Dave Beeher, both well and favorably known to vaudevillians the width of the country.

The attendance at the palatial picture houses here is all that could be wished for. It is the usual sight rather than the unusual to see a crowd standing four or five abreast outside these theatres patiently and good-naturedly awaiting their turn to enter the portals. And little wonder! Screen presentation has advanced to a fine art these progressive days; a patron is now royally entertained! Enconced in ultra-comfortable chairs, he is regaled with masterful renditions of masterpieces of favorite operas by a symphony orchestra of fifty or more; then high-grade standard vaudeville acts; some fine singing; a prologue to the feature picture; the feature picture; then an edifying news pictorial; next a picture comedy; a travelog; and last, but not least, a bit of jazz. So, that, regardless of whether your taste for entertainment be epicurean or plebeian, whether you

Are Aetheto, Bolshevik

or merely jazz enthusiast, this program will not fail to please. Catering, then, to all tastes, is it surprising that whether the theatre seats two or five thousand there is always a crowd waiting to get in! Conspicuous of the movie successes this city points with just pride to The Chicago, The Tivoli, The Roosevelt, The Senate, The Riviera, The Central Park, etc., etc., all of which represent the nth degree of perfection in picture presentation, artistry, architecture and genius!

At the present writing Chicago waits in pleasant anticipation for the theatrical treats in store for it. They will soon

Wend Their Way

from Manhattan and are as follows: December 16th the incomparable Anna Pavlova and her ballet will hold forth at the Medinah Temple but only for a few performances; December 25th the annual and inimitable Ziegfeld Follies will tenant the Colonial; on the same holiday date Marjorie Rambeau, new to Chicago but known nationally as a sterling actress, will bring Zoe Akin's "Daddy's Gone A-Hunting" to the La Salle; are part of a list which includes too many to enumerate in detail.

Personages Who Have Not Felt Depression

Lester, Chicago's creator of ultra-artistic stage fashions, has had a most profitable time of it. What with a spindle of unfilled orders to dress the chorus of many pretentious stage and garden revues and beseechments from notable stars to furnish their gowns.

L. P. Larsen, known very favorably for his genius in artistic stage settings, is another who has found his capacious studios too small for the business he was being swamped with. This artist has a host of friends in the profession and has helped many an act to weather rocky periods. Truly he is deserving of the patronage he is receiving.

Ernie Young has won quite a success in the revue line. At the Marigold Gardens here he produced one of the most pretentious revues seen there, and it resulted in his being offered many cafés and gardens in which to produce.

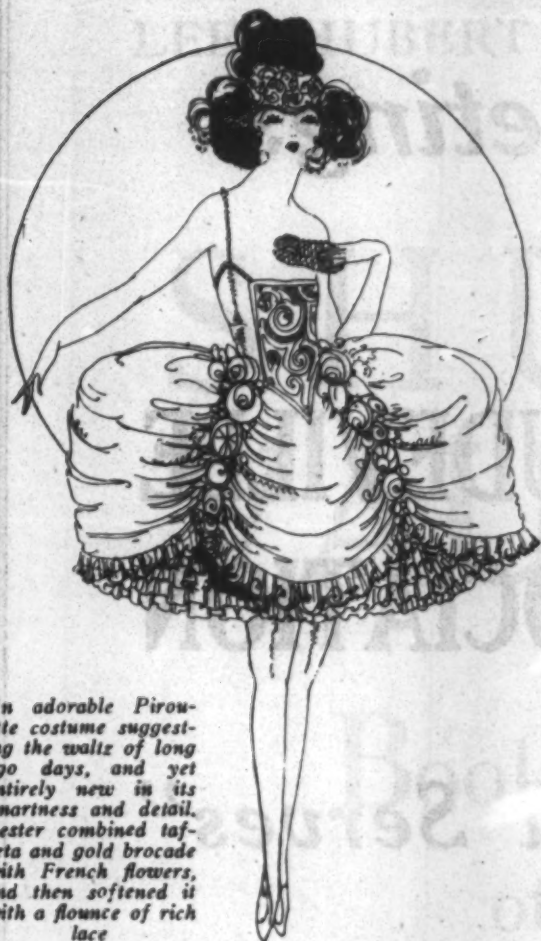
Edgar A. Benson has his many fine orchestras all contracted for for a number of years, and his chief worry now is where to secure additional orchestras sufficiently good enough to travel under the Benson banner.

Will J. Harris, the popular young and energetic producer and booking agent, has been too busy to note that such a thing as depression exists. He is being importuned by café managers to produce his inimitable revues for them and has been forced to decline more than one. Ability tells, boys!



A gorgeous array of Chinese costumes created and built by Lester, Chicago's foremost costumer for Ernie Young's "Passing Parade," the big garden revue at the Marigold Garden, Chicago

Lester—Genius of Fashions



An adorable Pirouette costume suggesting the waltz of long ago days, and yet entirely new in its smartness and detail. Lester combined taffeta and gold brocade with French flowers, and then softened it with a flounce of rich lace



This little lady from the Orient dances before the curtain to show us that there is something new beneath the sun. Here Lester has combined two in one, for through the outer garment, which is transparent, can be seen every line of the snug-fitting bodice and trouserettes of cloth of gold



A bodice of gold brocade heavily trimmed with rhinestones, and soft-flowing sleeves banded with caricule fur is in itself a work of art. But it reached the height of perfection when Lester combined it with a clinging skirt of flame-red chiffon velvet, offset with two lovely trains. The hat of gold brocade is edged with rhinestone borders and a spread of nodding plumes

THE other evening a group of managers, producers and others interested in theatrical enterprises were deep in a discussion on the value of costuming. Mr. Lester, Chicago's foremost costumer, joined the group just as a

Reference Was Made

to expensive wardrobe. Naturally, he was asked to give his opinion, which was as follows and startlingly true, as we all agreed when he had finished:

"The most expensive costumes," said Lester, "are the cheapest. When I say cheap, I do not mean inexpensive. What I wish to impart is the cheapness of bad colors, coarse lines, home-made concoctions and inappropriate materials. The most expensive costumes are those which stand in the way of an act getting bookings, for bad

Wardrobe Has Cost

many an act hundreds of dollars worth of contracts and months of permanent bookings, making that cheap wardrobe a very expensive one

in the end. I have said to many of my customers: 'The costume or gown you wear to-day may be the deciding factor with your agent, manager or some big producer who is out looking for the best and whose first impression of you will be the strongest and most lasting.'

"Whether a manager or individual wishes to put twenty-five dollars or one hundred and twenty-five dollars into a costume, he has a

Right to Expect

class, dash, proper color scheme and design, and I have made it my business to assist him in obtaining the very best effect for the money expended. I have catalogued thousands of ideas to select from and no act is too small or production too large to receive my personal attention. Many small acts have become big-time acts and I have always tried to do my share for my customers. Let me say this, that there is all the difference in the world between a cheap costume and an inexpensive one. I hope I have pointed out to you the difference. In conclusion, I repeat that a cheap costume is a very expensive one."

Season's Greetings

from

**THE WESTERN VAUDEVILLE
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THOMAS J. CARMODY

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**STATE - LAKE THEATRE BUILDING
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SHUBERT VAUDEVILLE

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Woods Theatre Building

CHICAGO

LESTER BRYANT

General Manager

DAVID BEEHLER

Business Manager

Xmas Greetings from the *Chicago Music Boys*

STATE-LAKE BUILDING
CHICAGO

STATE-LAKE BUILDING
CHICAGO

To Our Friends

Christmas Greetings

AND

Best Wishes for a Happy and Prosperous New Year

*We Take This Occasion to Thank You for the
Many Nice Things You Have Done for*

THE CHICAGO OFFICE JEROME H. REMICK & COMPANY

Chicago Office—Harry Werthan, Manager

STATE-LAKE BUILDING
CHICAGO

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CHICAGO

Best Wishes

GUS KAHN

Remick

Chicago.

Greetings to All

WALTER BLAUFUSS

Remick

Chicago.

MURRAY BLOOM

Remick

Chicago.

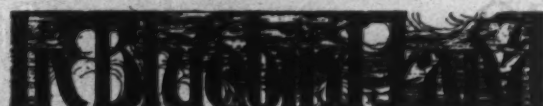
Merry Xmas and A Happy New Year

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Feist

Chicago.

'Twill Bring You Happiness!!



by **ALBERT E. SHORT**
Musical Director Riviera Theatre.

*Wishing You a
MERRY CHRISTMAS
and a
HAPPY NEW YEAR*

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MILTON WEIL

Western Manager

Irving Berlin, Chicago.

*A Merry Xmas to
All Our Friends*

from

Loretta McDermott

and

Eddie Cox

WILFRID DU BOIS

WILFRID DOO BOIS

JONGLEUR

Extends to Everybody His
Heartiest Greetings for a

Merry Christmas

and a

Happy New Year

Director **ALF. T. WILTON**

SELMA BRAATZ

*wishes everybody a
Merry Xmas and
Happy New Year*

Direction **ED. DAVIDOW**

AND

RUFUS Le MAIRE

Holiday Greetings

Vincent O'Donnell

"The Kid McCormack"

William Ebs

Now Touring The
Orpheum Circuit

Direction: Rosalie Stewart

WILL J. HARRIS

Vaudeville Presentations

STATE-LAKE BUILDING
CHICAGO

Jay Velie and Girls

wishes everybody

A Merry Christmas
and
A Happy New Year

in

MIGNONETTE

Direction Rosalie Stewart

A New McVickers in the Spring

NEXT spring will see the passing of Chicago's oldest playhouse after sixty-five years of consecutive service to Chicago playgoers. In the year 1857, James H. McVicker opened his famous McVicker's Theatre with "The Honeymoon" and "The Rough Diamond," and since that time the theatre has never been closed winter or summer for a single week. This is a unique record in itself, but the traditions connected with this celebrated old playhouse have caused Ralph T. Kettering, the prop-

run of 'Shenandoah.' It rose from its ashes on March 31, 1892 with a production of 'The Rivals,' with the cast including Joseph Jefferson, William J. Florence, Mrs. John Drew, Miss Viola Allen and Frederick Paulding. After Mr. McVicker died on March 7th, 1896, the theatre was conducted by Mrs. McVicker until it was leased on May 1st, 1898, to Jacob Litt, who subsequently purchased the entire property in 1902.

It was something of a coincidence that Mrs. McVicker leased the theatre to Mr. Litt just fifty years minus a day

After the Date

of her husband's professional début in Chicago. The story of McVickers would fill many a volume. All the great actors of the day appeared there for a period of forty years, and at the time that Mr. McVicker operated his stock company, he would appear either at the head of his own company or in support of visiting stars like Charlotte Cushman. His most memorable performances were those of Mr. Simpson in 'Simpson & Co.'; the first grave-digger in 'Hamlet,' 'Dogberry' in 'Much Ado About Nothing,' Bottom in 'Midsummer's Night,' and Launcelot Gobbo in 'The Merchant of Venice,' when Edwin Booth played Shylock. Mr. McVicker was

A Theatre Manager

in the true sense of the word, and as a citizen of Chicago he was so popular and so public-spirited that his memory will never be dimmed by time. Thus when the new two-million-dollar theatre rises upon the present site of McVicker's, its owners, Jones, Linick & Schaefer, with due reverence will retain the name 'McVicker's.' In commemoration of the passing of this wonderful old theatre, an invitation performance will be given on the 30th day of April, when it is expected that all the great stars who had their first lessons in acting there will return for that one performance. In fact, Aaron J. Jones has already received requests from five of the great stars to be permitted that privilege."

CLAUDE (Tink) HUMPHREY

Manager of the Chicago office of
the B. F. Vaudeville Exchange

agandist for its owners, Messrs. Jones, Linick & Schaefer, to pick up his pen and record some of

The Historical Events

that have occurred within its four walls. It is timely to speak of these events, for when the present structure is razed and the two-million-dollar modern theatre takes its place, much of the historic lore will be lost. Mr. Kettering writes as follows: "Edwin Booth's first appearance was made at McVicker's on May 31st, 1858. The play was, 'A New Way to Pay Old Debts,' followed by 'Richard III.' At that time Mr. Booth produced for the first time on any stage John Howard Payne's 'Brutus.' He also presented 'Richard III.' All the great actors of that period played at McVicker's, Edward A. Sothorn making his début in 1861; James H. Hackett creating his great 'Falstaff' in 1863, and Mrs. Mary F. Scott-Sidons in 1869. The theatre was remodelled in 1864 and in 1868 Joseph Jefferson produced for the first time his famous 'Rip Van Winkle.'

The theatre was rebuilt in 1871 at a cost of ninety thousand dollars and re-opened with 'Extremes' six weeks before the great fire of October 9th, when it was burned with the rest of Chicago. Again it was rebuilt and re-opened August 15th, 1872, with Douglas Jerrold's 'Time Works Wonders.' Thirteen years later the theatre was again subjected to overhauling and remodelling, but

Fate Destined

that it should be destroyed by fire again on August 26, 1890, during the



JOHN J. NASH

Business Manager of the Western Vaudeville Managers' Association

Greetings

Benson and His Orchestras

Chicago

DAVE HARRIS

AND HIS

Seven Syncopators

SEND

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Orpheum Circuit

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Blossom Seeley

WITH

Bennie Fields

Heartily Extend The
Season's Compliments

To Their Many, Many

Friends

Greetings

Frances Kennedy

Xmas 1921

Direction

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and to the
300 NEW ONES
we expect this season

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L. P. Larsen

Mgr., Art Director

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A Merry Christmas

AUTHOR OF "STORIES"
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Country"
"America is My Country"
"Wealth, Love and Poverty"
"A Soldier's Last Request"
"Captain Tom"
Etc.

Plays of mine that have been released for stock may be secured of my New York Stock
Agents, Raper & Jordan, Times Bldg., N. Y. Negotiations for Picture Rights will now
be considered.

FRANCES DEMAREST

"The Royal Vagabond"

Management Cohan & Harris

A Little About Ada Forman



ADA FORMAN

the well-known dancer who is now
offering her "Silver Peacock"
dance in the "Greenwich Village
Follies of 1921"

ADA FORMAN, who has become
widely and justly famous for her
artistic interpretative dancing, has al-
ways been a dancer ever since she
can remember. She was born in
Southern California where she lived
during her early childhood. As a
mere slip of a girl she used to dance
her own idea of children's stories—
always putting into rhythm and mo-
tion what many children put into
words.

She attended Ruth St. Denis' fa-
mous dancing school where she
learned how to interpret her natural
ability for creative work.

They Taught Her

how to understand her own art, and
how to make her own ideas possible
in poetic motion. Miss Forman has
always wanted to be a physical cul-
ture instructor, for her splendid
health and suppleness of body she
asserts is due largely to her intense
interest in athletic activities. She is
a devotee of all outdoor sports, and
her day is never complete without a
canter on horseback or a few sets of
tennis.

While Living

in Southern California Miss Forman
often made trips to Honolulu, where
she viewed the native dances with
interest and learned their gyrating
motions—of which only a few can be
acceptably reproduced on the stage.

Miss Forman has been to the Ori-
ent, also, where she learned much of
her fascinating Javanese work with
which New York theatre-goers are
all familiar. Her keen interest in
grotesque things has been given free
range in the Javanese dance which
she does so remarkably in "The
Greenwich Village Follies."

About four years ago Miss Forman
started out on her career as a dancer,

independent of the Ruth St. Denis
dancers with whom she had been ap-
pearing. She became the featured
dancer at the Marigold Garden, Chi-
cago, where she continued for an en-
gagement lasting well over a year.
Later she was booked at the Palais
Royal, New York, where

She Was the

only feature whose name received an
electrical display. This very success-
ful engagement lasted for forty
weeks.

Two years ago she joined "The
Greenwich Village Follies," in which
she played her now famous Javanese
dance in conjunction with the Javan-
ese song, which was one of the big
features of the first "Greenwich Vil-
lage Follies," staged by John Murray
Anderson at the Greenwich Village
Theatre. Miss Forman continued
with that production for the entire
season and played with the same
company when they went on tour.
The Bohemians, Inc., who produced
"The Greenwich Village Follies" this
year, has given Ada Forman an ex-
cellent opportunity to display

Her Rare Ability

in the "Silver Peacock" dance which
is featured just before the finale of
the show. This is a gorgeously-
staged scene, with a glittering cos-
tume of cloth of silver and peacock
feathers almost unbelievably dazzling.
Miss Forman interprets the dance
with a sinuous grace that is remark-
ably fine. The oriental atmosphere is
likewise suggested in the dance and

Her Head-dress

cleverly imitates the comb of the pea-
cock. Miss Forman uses her arms
with a startling suppleness, and her
hands, slender and tapering, are most
expressive. Miss Forman's work has
once been referred to by a Chicago
critic as "thrillingly unbeautiful."

This Hardly Seems

just, even though it is obviously not
intended for adverse criticism. Un-
beautiful certainly suggests ugliness,
or awkwardness. Miss Forman never
reveals either. Grotesque—yes, often
very much so, but unbeautiful—
scarcely.

In speaking of her work, Miss For-
man remarks that her type of dancing
is for the chosen few rather than the
majority. It takes intelligence to
appreciate that which takes intelli-
gence to create. Miss Forman be-
lieves that one must be individual—
particularly

When Endeavoring

to express one's ideas before the pub-
lic. The public, in order to appre-
ciate, must first understand what the
artist is attempting to portray. So
many interpretative dancers lose sight
of this fact.

Miss Forman has received a num-
ber of flattering offers to appear
abroad, and it is possible that at the
close of her present season she will
make a trip across to England and
France. It will be interesting to note
just how appreciative the French au-
diences will be towards Miss For-
man's artistic endeavors, as they are
quick to recognize the classical ex-
pression of emotion, even more con-
sistently than the jazz-loving Amer-
icans.

A Story that "Orphans of the Storm"

has won five hundred million hearts.

Every white nation including Iceland.... Every yellow nation but Siam.... even Africa has translated Adolphe D'Ennery's great play; and laughed, thrilled, wept and flamed with the romance of the irresistible story.

The stage play has been presented over 100,000 times in America. Kate Claxton, who achieved a great personal triumph in the part of Louise, played it over 7,000 times. In forty years, 50,000,000 people in this country saw this drama.

In comparison the ordinary popular book has a circulation of about 50,000. One million is the utmost circulation ever claimed by the most enthusiastic publisher for a book in this country.

LOVE--BRAVERY--ADVENTURE--PERIL

Study These Characters—They Are Better Known Than Many of the Present Day Celebrities.



HENRIETTE AND LOUISE, the two orphans, who come from Normandy and are stolen in Paris.

THE CHEVALIER de VAUDREY, handsomest man in Paris who risked his life and defied his King for Henriette.



MOTHER FROUCHARD, roaring, blustering, loveable old rogue who steals Louise... loves her big son and despises her smaller crippled one.

The cast for the film version includes Lillian and Dorothy Gish, Joseph Schildkraut, Monte Blue, Morgan Wallace, Lucille La Verne, Creighton Hale, Sheldon Lewis, Sydney Herbert, Frank Puglia, Leslie King, Frank Losee, Katherine Emmet and a supporting cast of about 14,000.

D. W. GRIFFITH'S

expansion of the story is even greater in scope than his treatment of "Way Down East". "Orphans of the Storm" ranks in length with "The Birth of a Nation", "Intolerance", "Hearts of the World" and "Way Down East".

Henry Ford said: "The ingenuity of Edison and the genius of D. W. Griffith made motion pictures...." If it be a genius that makes Mr. Griffith's work distinctive, then it was never expressed with more brilliant force than in this production. There are vast sets. There are great multitudes in this film. It is a spectacular drama but not a spectacle. The crowds, the sets, exist only as an element through which flows this thundering conflict of humanity. A spectacle is like a bridge, colossal, perhaps, but empty and uninteresting to look upon long.

This is Mr. Griffith's fifth large production. No other producer has ever made more than one. Why not? Why didn't even one of them ever try it again? The answer is very simple. It explains why Mr. Griffith's productions are universally recognized as apart from the output of other directors. The Misses Lillian and Dorothy Gish appear together. The playing of Lillian Gish is more revealing, more wonderful than ever before. The "Los Angeles Times" says of Miss Gish: "Unlike Bernhardt

and Duse, Miss Gish gained her experience before she was old, so that now, still a beautiful young woman, she had the technique of these elder stars, with the charm of youth."

Joseph Schildkraut, who came to America with the reputation of being the handsomest man of Europe, and gained instant recognition with his acting in the popular drama "Liliom," plays the part of the Chevalier. He is a new type to the screen, the suavity and polish of Europe with the vigor and technique of America.

"ORPHANS OF THE STORM"

This is a drama of the one time in all history when people did exactly what they wanted to. There was no fear, there was no restraint. Humanity was just being human for once.

We are all interested in kittens, and puppies and all animals,

because they are natural. For this play Mr. Griffith has taken an entire city, Paris, acting naturally. It is fresh and vigorous—it is timely yet permanent—it is decent and clean, and inspiring. It is an effort to tell more than a petty story of idle men and restless women.

D. W. GRIFFITH, Inc., A. L. Grey, General Manager

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Ernie Young

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ROY MACK, Booking Mgr.

Happy New Year

Season's Greetings

Tremont Film
Laboratories
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1942-44 JEROME AVENUE
NEW YORK CITY

Negative Specialists

Horseshoe For Luck

(Continued from page 991)

versation seemed to be the good fortune that had befallen one "Nipper."

"Some break," was the comment of one member of a sister team at a nearby table.

"And on Christmas at that," chirped her partner. "Gee! Fairy tales do come true, don't they?"

Frank was becoming strangely interested.

"I beg pardon," he said, leaning toward the sister team. "I just overheard your conversation about Nipper. What was this good luck that came to him last night?"

"Oh, ain't you heard?" answered one of the girls. "He was standing in front of the Club last night when he happened to

"Good luck is right," said the sister.

When he reached the theatre for the Christmas matinee he found a message from W. J. Morgan, asking him to telephone him at the Morgan residence.

"Maybe he wants me to come out to dinner," mused Frank. The butler answered the phone and called Mr. Morgan.

"I've got a good joke to tell you, and I just couldn't wait," said the financier, after the usual salutations.

"Yeah?" answered Frank listlessly. "Well, shoot. It's got to be good to make me laugh to-day."

"You remember me telling you about losing your pin last night?" queried the Wall Street man. "And you remember how

Look at Something

in the gutter. He picked it up and it was a diamond pin. When he took it to the hock shop he found it was worth \$5,000. They gave him \$2,000 cash on it, and he's going to get it out to-morrow and sell it for about twice that much. You ought to see him, with his new front and everything."

"By the way," he added after a few seconds, "do you know what kind of a pin it was?"

"Why, yes," answered one of the sisters. "It was a diamond horseshoe. Say, you didn't lose it, did you?"

"Oh, no," laughed Frank. "I was just thinking, though, that the horseshoe is supposed to be good luck."

Lucky I Said

you was to get it back? Well, when I got home, I found that someone had also nipped my own diamond horseshoe pin. It was almost like yours, too, now that I think of it. By the way, how much did your pin cost?"

"Five thousand berries," lied the comedian, as he steadied himself by hanging onto the phone box.

"Ho, ho," laughed Mr. Morgan. "That IS funny. Mine cost exactly the same. Well, are you laughing?"

"I'm rolling with laughter!" Frank shouted with mock hilarity. "I'm dying with laughter! Some joke! Haw, haw, haw!"

BRYANT 5741

Christmas Greetings

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from

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Best In Motion Pictures

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Author of "The Wandering Jew"

Featuring

MADGE TITHERIDGE

One of the most Charming, Vivacious Actresses on the silver screen

**See THE FIRE AT SEA
PANIC OF PASSENGERS
STRANGE LIFE OF THREE CASTAWAYS
TWO MEN AND THE GIRL
ON A DESOLATE AFRICAN ISLAND**



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Associated with Dr. Robert W. Griffith

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NEW YORK, N. Y.

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LONDON, ENG.





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"Where Men Are Men"

"Steelheart"

"No Defense"

Vitagraph



*Personality and Its Use in Vaudeville**By Tameo Kajiyama*

Tom Meighan

wishes
everybody

A Merry Christmas

and a

Happy New Year



TAMEO KAJIYAMA

BEHIND the scenes of any vaudeville stage it is not infrequent to hear some of the performers as they walk off the stage, at the conclusion of their offerings, express their displeasures, excitedly complaining the coldness and the irresponsiveness of the audiences in language that is extremely vulgar and altogether unfit. It seems to be customary for some of the vaudeville artists to condemn their audiences and accuse them of being ignorant and "dumb-bells" when their performances fail to make "hits."

They Seem to Forget

that the success or failure of their offerings chiefly depends upon the artists themselves and that the majority of the people who are witnessing a show are always willing and ready to give their approval and show their appreciation whenever such demonstrations are appropriate. In fact, they are really anxious to see the performers succeed, because it is of seeing the artists making good that gives the audiences the real pleasure of watching a show. They enjoy seeing others enjoy by seeing the artists enjoying the success of their offerings.

There is a great deal of truth in the common saying, "It is not what he does, but how he does it," which means that what an artist does is not as important as how he does it. Let us see just what that really means.

What an artist does represents his art, his talent, his capability or the feat he performs, while "how he does it" includes his mannerisms, speech

or his facial expressions, or, in short, his *personality*.

A careful observation reveals the fact that the people who have come to a theatre to see a show are just as much interested

In the Personality

of a performer as they are in his ability as an artist. In fact, the face of an artist is more keenly watched by them than the hands that juggle, the feet that tumble or listening to the songs he sings or the jokes he tells. They may admire and marvel at the ability an artist displays, but it is the thoughts and feelings which manifest themselves upon his countenance that please and win their hearts.

Every pair of the eyes that are looking at an artist on the stage are so intense in their attempt to follow and understand every action that is taking place that they can really see beyond the surface of his face. The concentrated attention penetrates deeply into the mind of the artist that his

Every Little Mood

and passing thoughts, whether of pleasing nature or of concealed anger, are just as visible to the minds of the spectators as his voice is to their ears and his physical movements are to their eyes. Either consciously or unconsciously they are carefully analyzing both the mental and physical behavior of the artist.

It is a serious business to be foolish on the stage.—KAJIYAMA.

He that cannot win the affection of his fellow-men will never make a good actor.—KAJIYAMA.

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AND
A JOYFUL NEW YEAR
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Greetings

**ALYNLU
STUDIO**

*Of them two
and Gate
Gellers*

Vaudeville Ten Years from Now

(Continued from page 988)

sion the deepest respect, which is world wide. This advancement in public opinion should be guarded by the same devotion in the future by the entire profession and continue to add dignity to its calling and usefulness to its country. Even a large majority of upright, splendid men and women of our profession cannot entirely uphold the reputation of the same. It must be done by all through love of our business, through a desire to have it respected, and not give our mind wholly to the money value or the frivolities which bring criticism, but to the ethics, the uplift and the education of those who don't know by those who do, that we may be recognized for our full worth, for no calling that merits recognition necessitates a greater amount of energy or the exercise of more intelligent brain power than is required of the men and women of the theatrical profession.

If these precepts are followed, I believe the next ten years will add a glorious page of advancement in the vaudeville as well as the entire theatrical business and great prosperity and harmony will prevail.

The Past Year With Equity (Continued from page 990)

Masonic Temple Building in Chicago, one in Los Angeles, and the aforementioned small office in Kansas City.

With Regard to

the "Equity Shop" policy, we believe that our committee will be able to present a solution that will thoroughly satisfy the managers that they will be amply protected against the overdrastic methods they seem to fear in the future. It has been further suggested that a joint committee of actors, authors and managers should meet periodically to discuss questions affecting the general good. One or two such meetings were held during the past year and gave hope that very excellent results for the common good may be attained by following up this method.

It would hardly be in order to speak of the activities of the Equity during the past year without mentioning the two tremendous benefit performances, given at the Metropolitan Opera House on May 1st and May 8th, respectively; the Equity annual ball at the Hotel Astor on November 19th, and the ball which is announced for December 17th in Chicago.

Quite apart from the amount of money made by these events, which amounted to many thousands of dollars, the value to the association is almost incalculable, if one might judge by the unlimited praise that they won under the masterly direction of Hassard Short and his devoted band of cohorts. They achieved an artistic success that is invaluable.

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It is a fallacy to buy a beauty preparation without regard to individual needs. It may be one woman's salvation and another's damnation. Before you buy know what you buy.

Herewith a few gold nuggets of the rich beauty mine:

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Valene Foundation Cream: The choicest of creams for use under powder. It keeps the most rebellious of powders to adhere loyally. Good for oily skin. \$1.50, \$2.50 and up. For normal and dry skin Valene Cream of Lillies is its equivalent. \$1.50 and up.

Valene Completion Powder: Unsurpassed for delicacy and covering powder. For normal and oily skin. Its variant, Rosacea Powder for dry skin. \$1.50, \$2.50 and up.

Valene Beauty Grains: This is a truly sensational skin rejuvenant, whose importation Mme. Rubinstein has only now succeeded in securing. Renders the skin creamy-white and checks desiccation, pore enlargement, blackheads or oiliness. For washing in place of soap. \$1.50, \$2.50 and up.

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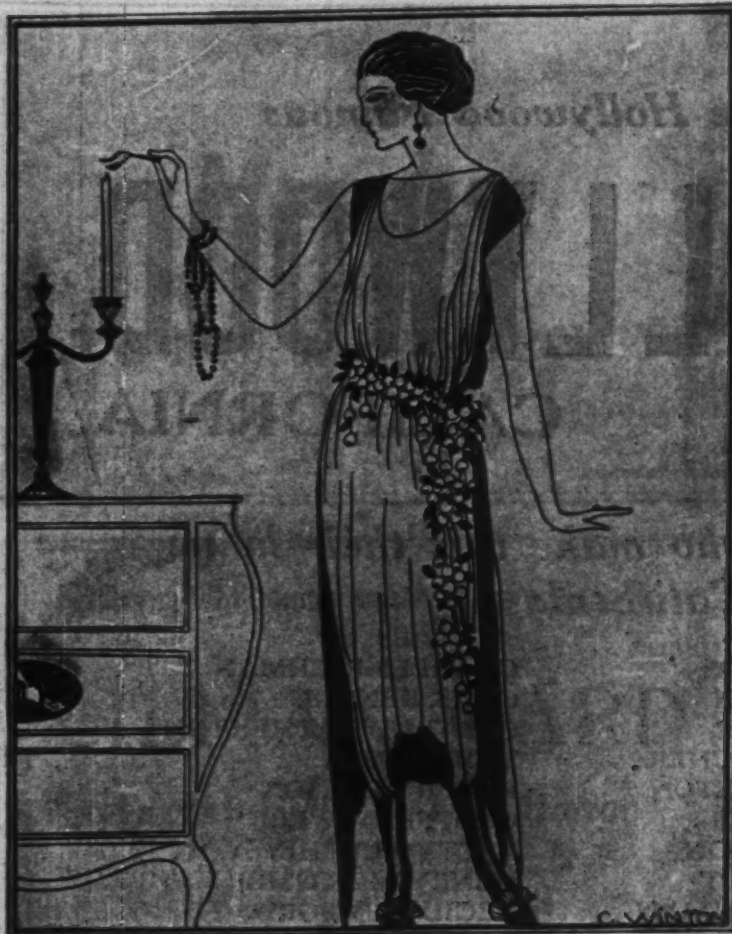
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The Heart of a Woman

By Will Gage Carey

THIS is not press-agent stuff; it is just a little bit of flotsom snatched from the seething sea of life—one of those small, wee incidents such as one sometimes sees, absorbs and delights to look back upon through the silver mist of passing years.

It happened at an Orpheum theatre far up in the Northwest. I had gone back stage with an artist friend of mine who wanted to make some sketches there. Outside in the snowy street the wind

street waif: "What are you doing there?"

The eyes of the child, which had gleamed with adoration at the approach of the beautiful creature in gray, now underwent a swift change.

First Astonishment

then sudden, overwhelming fear, then defiance shone there.

There was a brief interval of silence. The child spoke first, softly and in a tone in which poignant grief and disillusionment were submerged by calm defiance.

"Well—go on an' tell 'em! Yer gonna tell 'em—why don't yuh go on an' tell 'em?"

The face of the singer changed quickly; the assumed sternness vanished before the sunshine of a radiant smile; a look of tenderness came, of sympathy, of complete understanding of all children of the world—even waifs.

"Me tell 'em, kiddie? Bless your dear little soul, I'm not going to tell anybody. You

Just Sit Tight

and see the rest of the show, and here's a dollar for you to see it again to-morrow night from out in front."

The singer in the gorgeous gray gown passed on up the stairs: a waif's paradise had been regained.

I turned to my artist friend, who had seen with me this little off-stage play.

"Did you get that?" I said. "That's 'mother love' for you. Somewhere that woman in gray has a little kiddie of her own, or, perhaps, there was a time when a little child was all her own—but now no more. That was the heart of a woman."

My friend broke in on me: "You're part right," he said, "but mostly you're wrong. That 'woman in gray' was Julian Eltinge, the impersonator."

Mills with Isham Jones

Chicago, Dec. 28.—William R. Mills is leaving the Remick organization and will henceforth devote his time and talents exclusively to the arranging of the music which Isham Jones' good orchestra will waft to dance enthusiasts.

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The Klaw Theatre has changed attractions only once since it
was built. It opened early in March with Francine Larrimore
in "Nice People," which continued all Summer and was fol-
lowed in October by another outstanding comedy success

MARIE DORO

in

"LILIES OF THE FIELD"

By William Hurlbut. (Now playing at the Klaw Theatre)
"Lilies of the Field" is a vivid, racy illustration of the life
of those "who toil not, neither do they spin."

Christmas Mirror

Remember Last Year's!

This Year's Is Better Yet!

To My Friends

Merry Xmas and Prosperous New Year

WM. ANTHONY McGUIRE

with "Six Cylinder Love"

Best Wishes to the Profession

ANDY RICE

FRANK EVANS

SEASON'S GREETINGS

Edward S. Keller

SEASON'S GREETINGS

from Maurice Ritter with

IRVING BERLIN, INC.

LAURA D. WILCK

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effects and everything electrical
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ville Acts, Etc. HARRY WOODS
225 W. 42nd St., New York

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"GYPSY ROSE"

Romantic Song Fox-Trot
ROBERT NORTON CO., 226 West 46th Street, New York City
GLENN ANDERS
Appearing with
"THE DEMI-VIRGIN"
Personal Representative
JENIE JACOBS
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**ANTHONY
PAUL
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MAX ROGERS
**PERSONAL REPRESENTATIVE
OF HIGH CLASS ARTISTS**
1544 BROADWAY
NEW YORK CITY
New Acts Always Welcome
**THE WESTERN VAUDEVILLE
MANAGERS' ASSOCIATION**
John J. Nash, Business Manager
5th Floor State-Lake Theatre Bldg.

Thomas J. Connolly, Booking Manager
CHICAGO, ILL.

GREETINGS
FROM
EDDIE DOWLING
AND
RAY DOOLEY

**Xmas and
New Year's Greetings**
from
NATHAN BURKAN

GREETINGS
from
MABEL WITHEE
Shubert Vaudeville

Happy New Year!

HARRY WATSON, Jr.
Riverside Theatre This Week

EDDIE MACK TALKS: No. 75

We've been talking to you all year 'round about the value of wearing Eddie Mack clothes. Maybe we've convinced you, and maybe we haven't. But here's a line that we know you'll believe without a lot of talking on our part. And that is:

**Our Sincerest Wishes For A Happy
Holiday and A Prosperous New Year**

1582-1584 Broadway
Opp. Strand Theatre

722-724 Seventh Ave.
Opp. Columbia Theatre

In the Song Shops

(Continued from page 1007)

America Is Proud Of You is the title of a patriotic song published by Art Hiller Music Co. of Kansas City, Mo. The song was written especially for and dedicated to the Third National Convention of the American Legion at Kansas City and is an accurate expression of the sentiment of the American people toward the Legion. Art Hiller a member of the Arthur Maloney Post No. 93 wrote the song, and its sales are being used by the Post to establish a Community House for the benefit of hungry or lonely ex-service men. Mr. Hiller served overseas and was at one time attached to the 8th French Engineers as interpreter. An interesting point connected with the song is that two former soldiers, namely, H. E. Dallon and S. J. Cooper, who hiked their way from Maryland to attend the convention, are now hiking their way to 'Frisco, and upon arriving there will continue to hike back to Maryland over a different route. They are defraying their expenses by the sale of the above song.

The Rio Grande

Publishing Co. wish to announce the release of a new number which can be used as a march or fox-trot, entitled *Marion*. As the title suggests the song was dedicated to President Harding and was written by Louie Hodder Wheeler of Albuquerque, New Mexico. *The Rio Grande Co.* enjoys the distinction of being the artists retreat and is the popular meeting place of professionals when in town. They will shortly release a new song dedicated to the golden west which will be known as *The Lure of the West Is Calling*. Orchestrations and professional copies are now on the press.

The Anderson Music Co., San Francisco, is now plugging a waltz entitled *Her Smile*, which has been declared by all who have heard it to be the prize waltz song of the season. The number was written by W. B. Anderson, who enjoys the reputation of being one of California's foremost song writers and who has been responsible for several songs which proved very popular with the music followers of the far west. Mr. Anderson is working on several new numbers which will be released as soon as completed.

The Majestic Music Publishing Co. of Dallas, Texas, is responsible for a steady rumble that threatens to burst with a loud roar some day, and is liable to burst right on dear old Broadway. *The Majestic* boys are behind a new number entitled *I've Got a Gal*, and they feel so proud of the event that they just won't stay quiet. The above song, which is also called *Thousand Mile Blues*, is a red hot fox-trot that commands attention. Earl McCoy, President of the company, is also leader of the Majestic Theatre orchestra in Dallas, and when he says the song is good it's just up to us to believe him, for didn't Earl write *Lights Out Sons of Uncle Sam Mommies Little Chile*, and others too numerous to mention. Yes, indeed, Earl says *I've Got a Gal* is a great song, and take it from us, Earl, we are not going to disagree with you nohow. No Siree.

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Wishing All A Merry Xmas,
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"A MERRY XMAS"
THE YEAR ROUND

MINSKY BROS.

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GARDEN**

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America's Foremost
Stock Burlesque Revue
WITH

A Peppy-Jazzy-Snappy Cast of 50
IT'S ENTIRELY DIFFERENT

"They are really miniature musical comedies." N. Y. World
"The Moulin Rouge of America." S. J. Kaufman, N. Y. Globe
"Several of Minsky's star dialoguists have gone from under
his wings to that upper Heaven of Broadway."—N. Y. Herald

Can use Chorus girls of class and quality at all times.
Salary \$25. No Morning Rehearsals. No Sundays.
We want any principal capable of "Stopping Shows."
Write your own salary ticket.

MAMMOUTH

IN
**EVERYTHING
ATTEMPTED
THEATRICALY**

Fred Mammoth & Co.

Christmas Greetings to All Vaudeville



A. Paul Keith



B. F. Keith



E. F. Albee

FOUNDERS OF B. F. KEITH VAUDEVILLE

THE B. F. KEITH CIRCUIT OF VAUDEVILLE THEATRES IS NOW CELEBRATING ITS THIRD OF A CENTURY ANNIVERSARY

Leaders of American Life—Makers of the Nation join in congratulations. Here are a few telegrams and letters:

MY DEAR MR. ALBEE:

I have just become aware of the fact that your many generous services to the soldiers and sailors during the war went at the time without official recognition or appreciation of any kind. This has caused me great chagrin, and although I have no longer any official connection with the Government, I am wondering if you will not permit me, even at this late date, to express my admiration of those services, and particularly of the modest and devoted spirit in which they were performed.

The admiration is old; it is only the expression of it that is new.

Cordially and sincerely yours,

WOODROW WILSON.

3240 S. Street, N. W.
Washington, D. C.
October 17, 1921.

E. F. ALBEE:

I have noticed with pleasure the anniversary of your success and I want to join with the others in wishing you every good thing. Very kindest regards.

Sincerely yours,

WILL H. HAYS,
Postmaster-General.

Washington, D. C.
October 8, 1921.

E. F. ALBEE:

To the association which in its thirty-third anniversary commemorates the beneficial work done for the soldiers by associating art with an exalted humanitarian and moral thought, I send my expression of good wishes of approval and sympathy.

GENERAL ARMANDO DIAZ.

Washington, D. C.
October 23, 1921.

E. F. ALBEE:

Permit me to congratulate you upon your great work in the regeneration of variety and the promotion of team work among managers and players. The third of a century anniversary idea is fine, but it fades far short of the public tribute you should receive.

REED SMOOT,
U. S. Senator from Utah.

Washington, D. C.
October 11, 1921.

E. F. ALBEE:

I wish to congratulate you on the third of a century anniversary of Keith vaudeville in America. In providing a high form of amusement for the people of many communities, your circuit has brought honor to itself and reaped a suitable reward in material prosperity which has been justly deserved.

NATHAN L. MILLER,
Governor of New York.

Albany, N. Y.
October 12, 1921.

E. F. ALBEE:

Please accept my heartiest congratulations upon the third of a century anniversary of Keith Vaudeville in America. The anniversary is particularly significant in the city of New York, for there is scarcely another community in which the theatre is a social force of such vital importance. Not alone has the theatre spread the gospel of good cheer and wholesome amusement, but has helped to higher standards in civic life. To you personally I wish to add my appreciation to your active participation and aid in civic matters and to assure you that a list of your always generous and eager contributions of time, talent and money, particularly in patriotic activities, is an endearing memorial of genuine and pure philanthropy.

JOHN F. HYLAN,
Mayor.

New York City
October 8, 1921.

MY DEAR MR. ALBEE:

I know I am a little late, but I cannot forbear writing you a line of congratulations on the arrival of "Keith Vaudeville" at its Third of a Century Anniversary. Its work has been inspiring and during the late war under your capable direction it lent a powerful assistance to keep up the drooping spirits of our soldiers and sailors. Wishing you all future success,

Yours very sincerely,

J. H. GLENNON,
Rear Admiral, U. S. Navy, Ret.

New York City
October 24th.

E. F. ALBEE:

As a regular Keith patron for many seasons, I want to congratulate you on the third of a century jubilee celebration. Clean vaudeville is my favorite diversion and that is what I have always found in the Keith theatres. Accept my best wishes and sincere congratulations.

MRS. J. GORDON BATTLE,
President of Ohio Republican Women's Club.

Columbus, Ohio
November 14, 1921.

EDWARD F. ALBEE:

Permit me to unite with the citizens of Syracuse in cordial congratulations upon the Third of a Century Anniversary of your remarkable achievements in the country illustrated by the great Keith structure which ornaments our city in which you maintain the highest standards and which you have generously placed at the disposal of the Christian churches for their Easter services.

JAMES R. DAY,
Chancellor Syracuse University.

Syracuse, N. Y.
November 1, 1921.

E. F. ALBEE:

Congratulations for Syracuse Theatre—its high moral tone and masterful management have made it one of the highest attractions for our citizens. Long may it continue.

JOHN GRIMES,
Bishop of Syracuse.

Syracuse, N. Y.
October 21, 1921.

DEAR MR. ALBEE:

On the occasion of the "Third of a Century" anniversary of the Keith vaudeville theatres, I take great pleasure in joining with your friends and brother managers in congratulating you in your wonderful achievement as head of this amusement institution. Will you allow me to express my gratitude to you for your services in this great work of this great country, and I hope that it may be my pleasure and the pleasure of the American people to greet your success along the lines which you have laid down in the long years to come. I remain, my dear Mr. Albee,

Very faithfully yours,

REV. GEORGE CLARKE HOUGHTON, M. A. D. D.,
Rector Church of Transfiguration, 1 E. 29th Street.

New York
October 19, 1921.

E. F. ALBEE:

Accept my congratulations. Devoted as I am to the youth of America, I am particularly impressed by your magnanimous attitude toward the juvenile musicians, the Keith Boys' Band, and my own Camp Fire Girls. I wish you every blessing and many years of activity.

GRACE HARRIMAN,
(Mrs. Oliver Harriman).

New York
December 17, 1921.

E. F. ALBEE:

In arriving at so memorable an epoch, the Keith institution has reason to be particularly proud, not only of its wholesome amusement standards, but more particularly of those spiritual ideals for which it has become noted. The Big Sisters are especially mindful, Mr. Albee, at this time of a steady development within your organization which has been both patriotic and humanitarian.

MRS. W. K. VANDERBILT.

New York
December 17, 1921.

E. F. ALBEE:

While your confreres are congratulating you upon great business achievements during this "Third of a Century of the Keith Circuit," the Fund for Devastated France, in which I am so vitally interested, owes you a debt of gratitude for your notable activities for this and innumerable worthy charities during these decades of usefulness.

ANNE MORGAN.

New York
October 8, 1921.

E. F. ALBEE:

I just want you to know that I am as proud of the success of the Keith Circuit as you are yourself, and as proud of being numbered among your personal friends as it is possible for a person to be. I am also proud to have been one of your early helpers. You deserve all the wonderful monuments you have built. That God may bless you and give you health and strength to carry on your wonderful work for at least another thirty years is my sincere and honest wish.


GEORGE M. COHAN.

New York City
October 10, 1921.

E. F. ALBEE:

Congratulations upon your third of a century celebration of the Keith Vaudeville Circuit. Your organization has developed some admirable singers and a new and constantly growing musical public and the lyric theatres of your country are already indebted to your organization for both artists and audiences of permanent value to music. Your ambitious plans for the future are worthy of your past history, and I am heartily in accord with your plan to commemorate both.

GATTI-CASSAZZA.



T^o everybody

Al. Tolson
Tolson Theatre
New York City